

DEVELOPMENTS OF SYMPHONY ORCHESTRAS
IN THE UNITED STATES

BY

HAZEL IRENE ARMSTRONG

THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

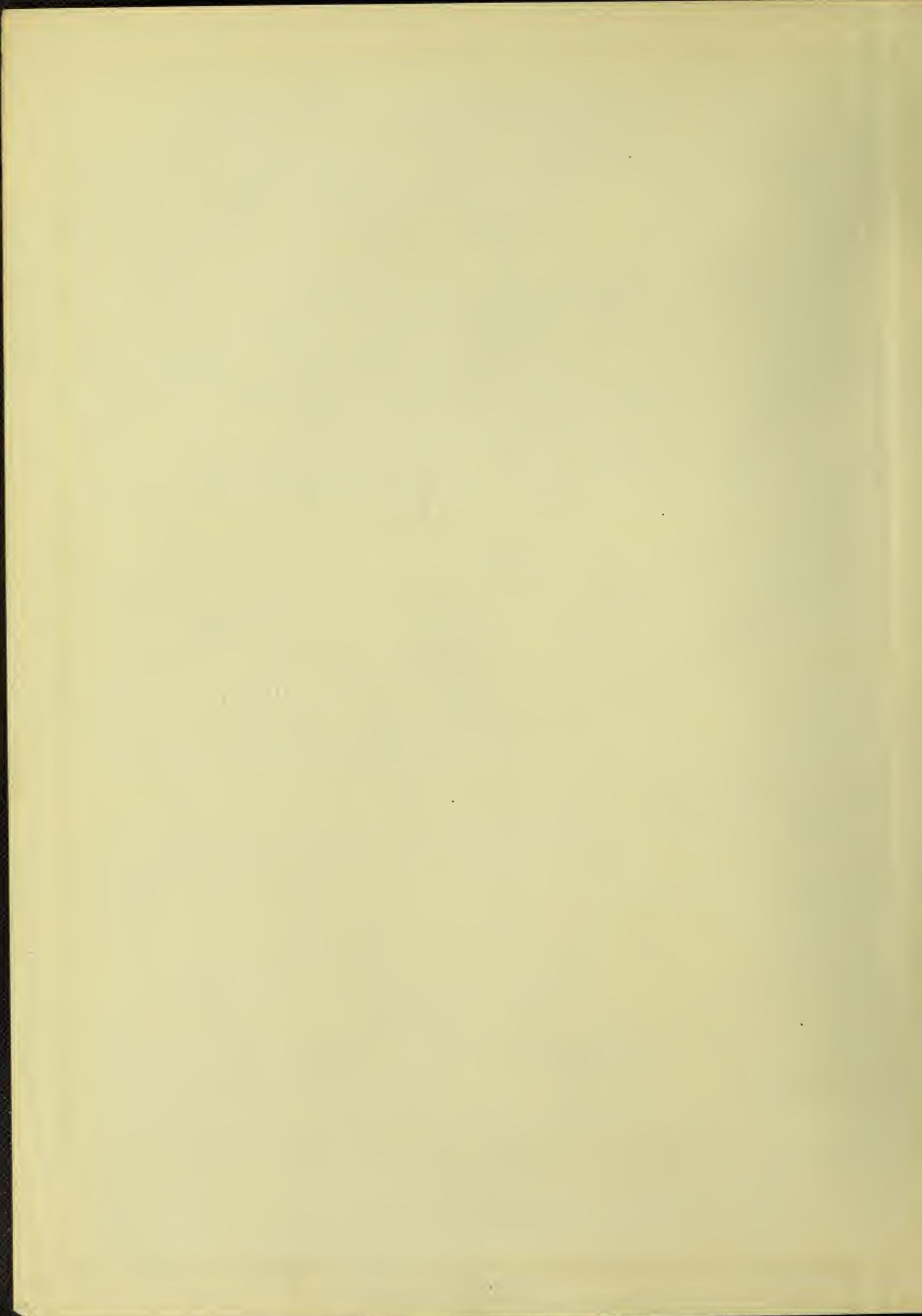
IN

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UNIVERSITY OF ILLINOIS

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THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

MISS HAZEL IRINE ARMSTRONG

ENTITLED DEVELOPMENTS OF SYMPHONY ORCHESTRAS IN THE UNITED STATES.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF MUSIC

S. F. Schwark

Instructor in Charge

APPROVED:

Lawrence E.

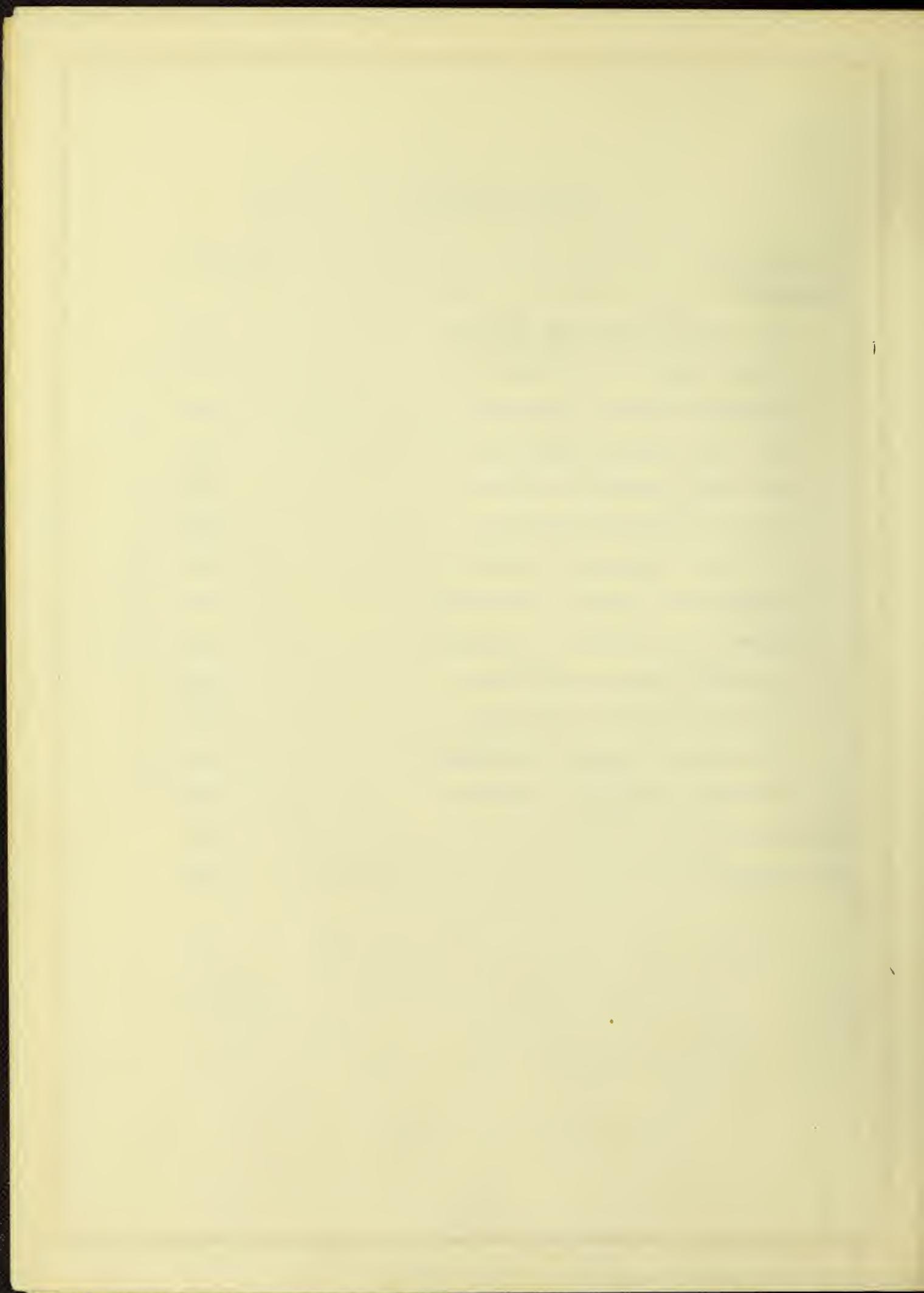
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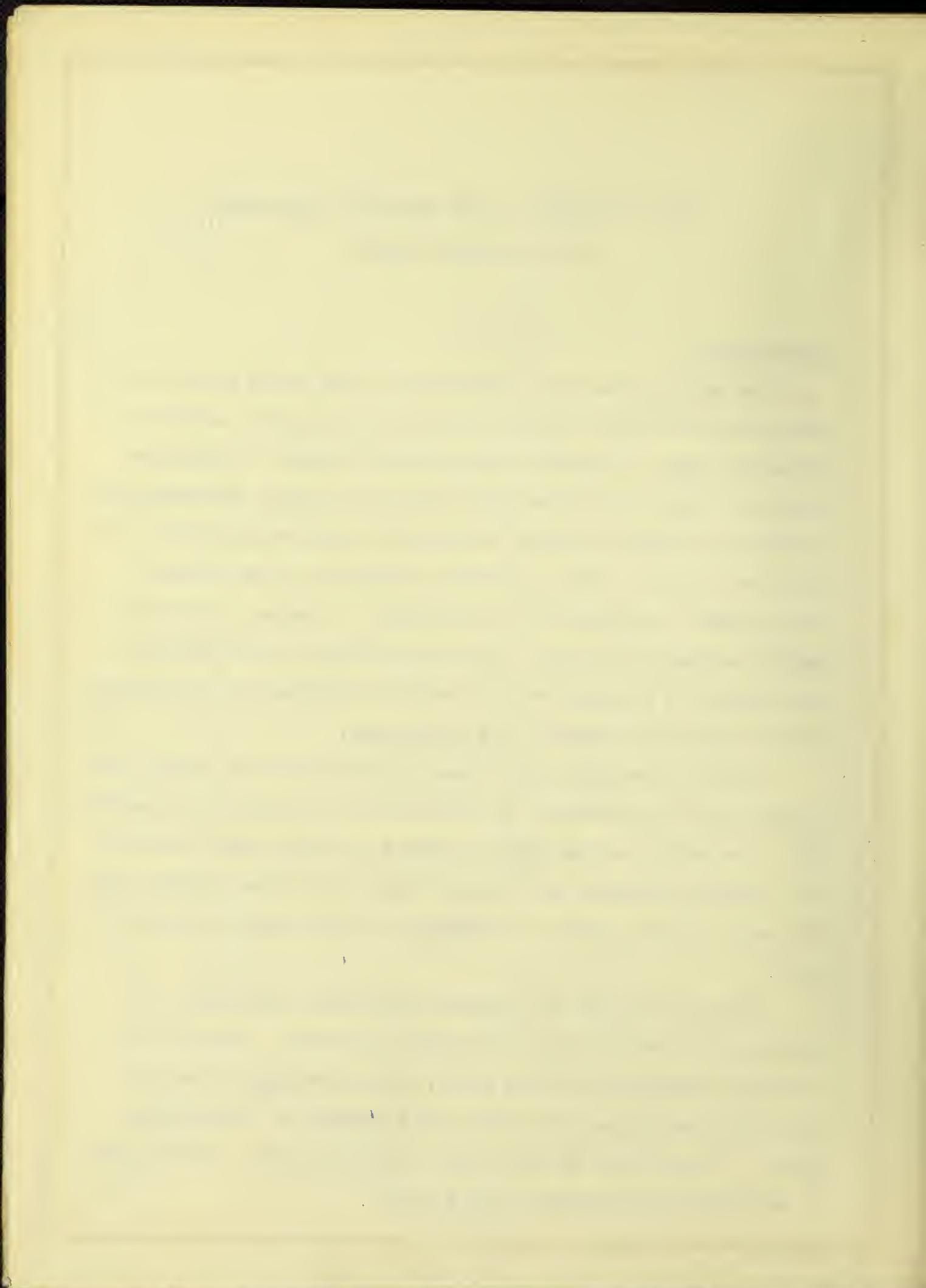
THE DEVELOPMENT OF THE SYMPHONY ORCHESTRAS
IN THE UNITED STATES.

INTRODUCTION.

The word Symphony was introduced in the early part of the seventeenth century; and was used in a very general and comprehensive way, to express any portions of music or passages whatever, which were thrown into relief as purely instrumental, in works in which the chief interest was centered upon the voice or voices. The word merely pertained to our present day preludes, interludes, and postludes. However the introductory movement grew more and more important, so in order to distinguish it by name from the smaller instrumental appendages, it was called the Symphony par excellence.

Lully is credited with a more distinctive form, which came ultimately to be known as the "Ouverture a la maniere Francaise." This form being: a slow solid movement to begin with, followed by a quicker movement in a lighter style, and then another slow movement, not so grave in character as the first, to conclude with.

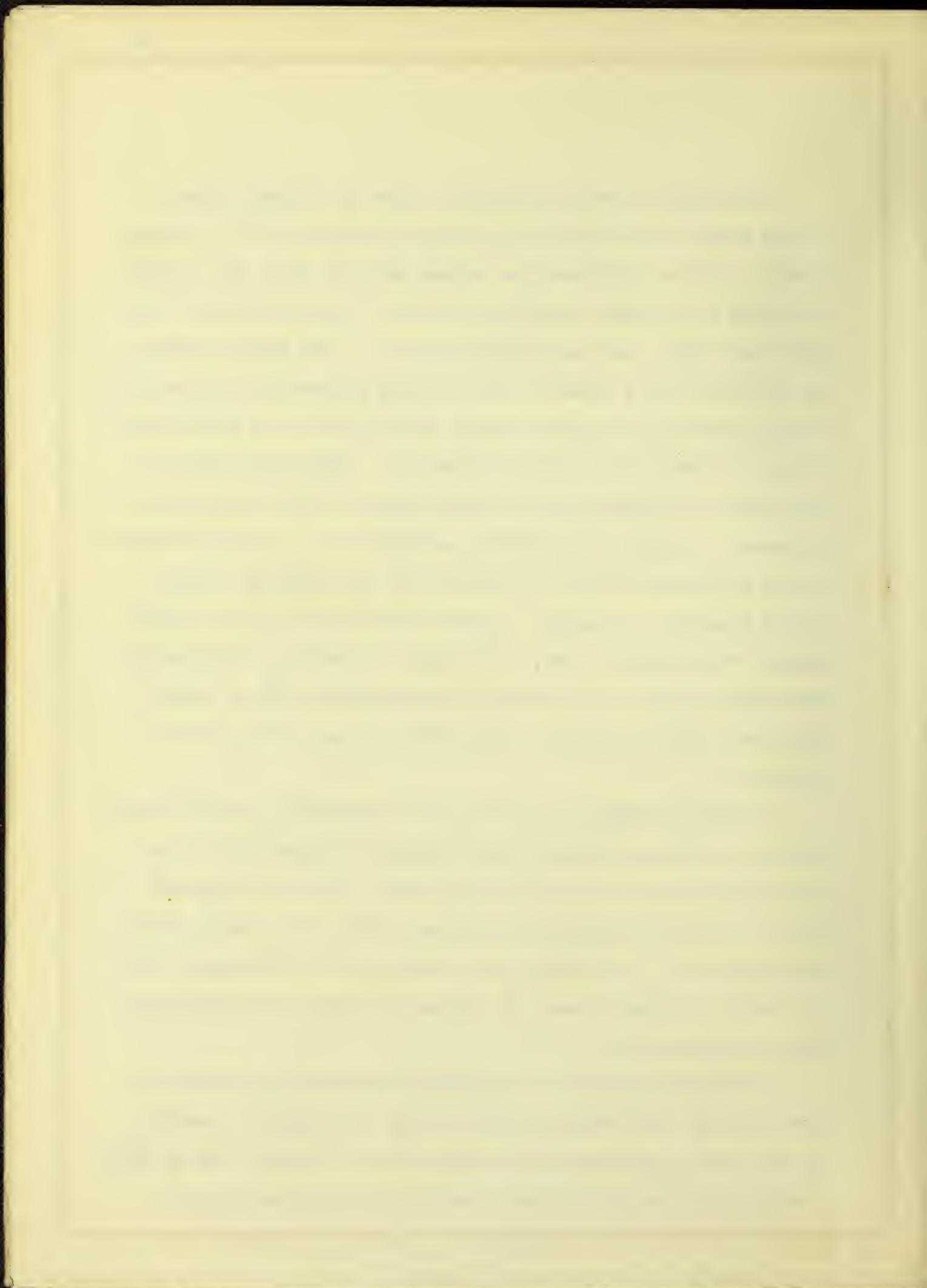
After Lully came the composer Alessandro Scarlatti, who improved this model both as to style and form. He still divided the Symphony in three parts, being the grave (based on canonical imitations, but with broad expanse of contrasting keys.) The second division was a lively allegro, and the last a moderately quick minuet in 6-8 time.



Scarlatti's form in principle seems to be the opposite of the French Overture which quickly supplanted it to a great extent, for its structure was better defined than the earlier form, and the balance and distribution of characteristic features were freer and more comprehensive. The first allegro was generally in a square time of solid character, the central movement aimed at expressiveness, and the last one was a quick movement of relatively light character. The originator of this form is unknown, but from the moment of its appearance, composers obtained a remarkable mastery of it. By the middle of the eighteenth century this form of the Symphony became almost a matter of course. Mozart adopted it in his boyish operas; "Lucio Silla" etc. By this time several wind instruments were added to the stringed instruments such as oboes, bassoons, horns, trumpets, and flutes, though not often all together.

Other promoters of the form were Palestrina, Bach, Handel, Haydn, and Beethoven whose work brought the Symphony to be placed at the head of all musical forms, and it is scarcely likely that any branch of musical art will ever show anything to surpass it. In 1820, Spohr conducted a Philharmonic Concert with a baton instead of the usual custom of accompanying from the pianoforte.

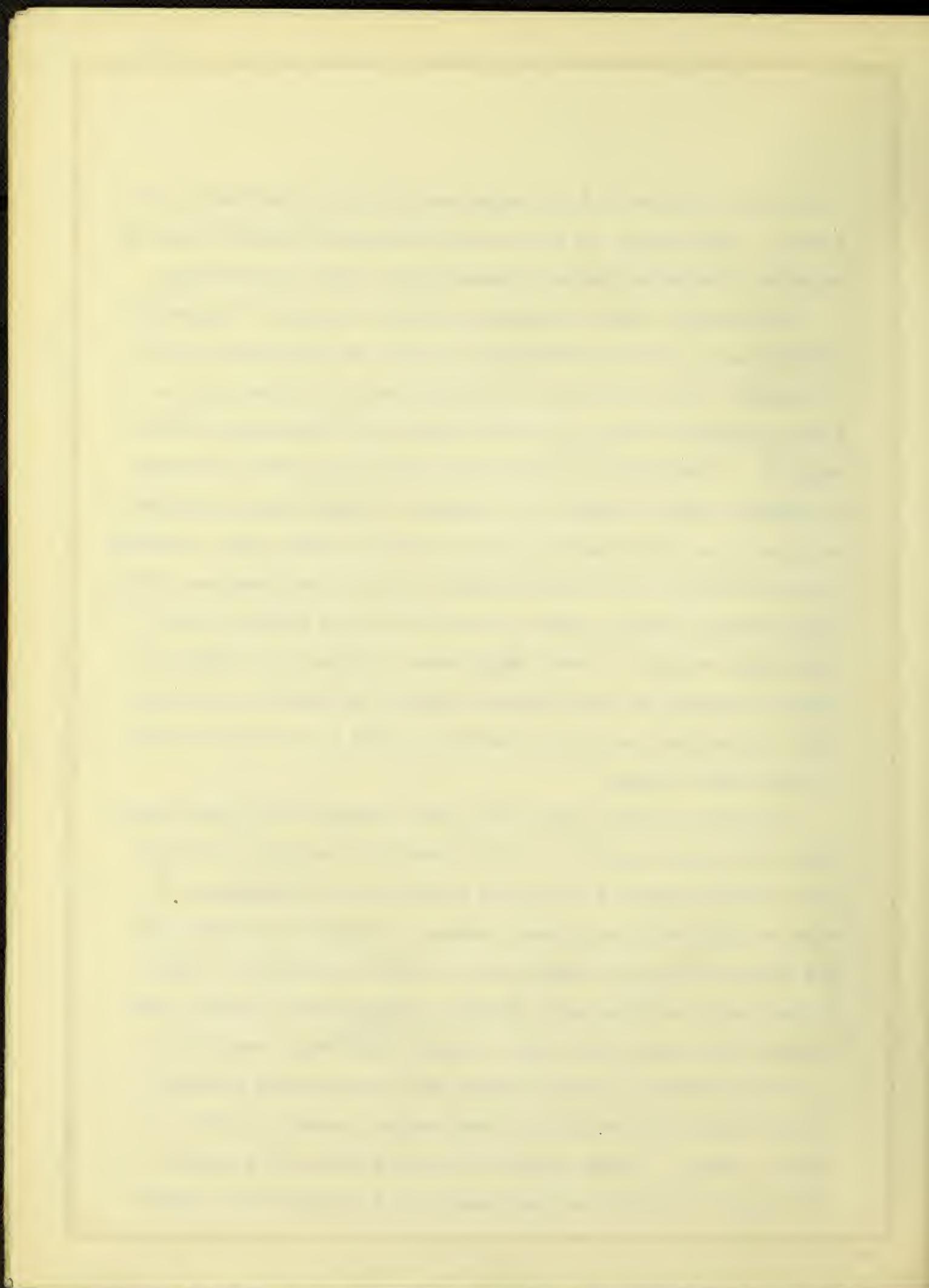
The establishment of the Richter Concerts in London in 1879 was the next event in the history of Symphony Concerts. In 1886 the London Symphony Concerts were founded, and in 1897 a regular series of Saturday Symphony Concerts under the



direction of Henry J. Wood began, and have been carried on ever since. The Sunday, as well as the Promenade Concerts, and the Saturday afternoon Symphony Concerts are still flourishing.

The concert life of America, during the entire eighteenth century was in every particular a reflex of the concert life of London. As soon as the Colonists were in a position to enjoy beautiful things, they fell under the influence of the English. The Ranelagh Gardens were opened in 1765, at which 'a complete band of music' was engaged. Even though instrumental music was subordinate to vocal music at this time, concerts in which solos on the harpsichord, violin, oboe, bassoon, flute and horn were played, date back to the fourth decade of the eighteenth century. Even Symphonies of Haydn, overtures of Handel, as well as the "Concerti Grossi" of Corelli, and many other works just as stupendous were played by the latter half of this same century.

Concert life was absolutely under English influence until about the second quarter of the nineteenth century, when German influence began to creep in gradually until finally, it must be admitted, the present status of symphonic culture in the United States is largely due to their influence. Many cities, such as Cleveland, Detroit, Indianapolis, Denver, New Orleans, New Haven, St. Paul, and San Francisco, seem to be in the intermediate stage between the instrumental elements of the eighteenth century and the musical centers of the Country today. These cities all have sufficient theater patronage to justify the employment of a considerable number



of orchestral musicians. In these cities local orchestral musicians are brought together a few times in each year at a financial sacrifice of either an ambitious local leader or a band of enthusiastic citizens prompted by a mixture of musical love and civic pride.

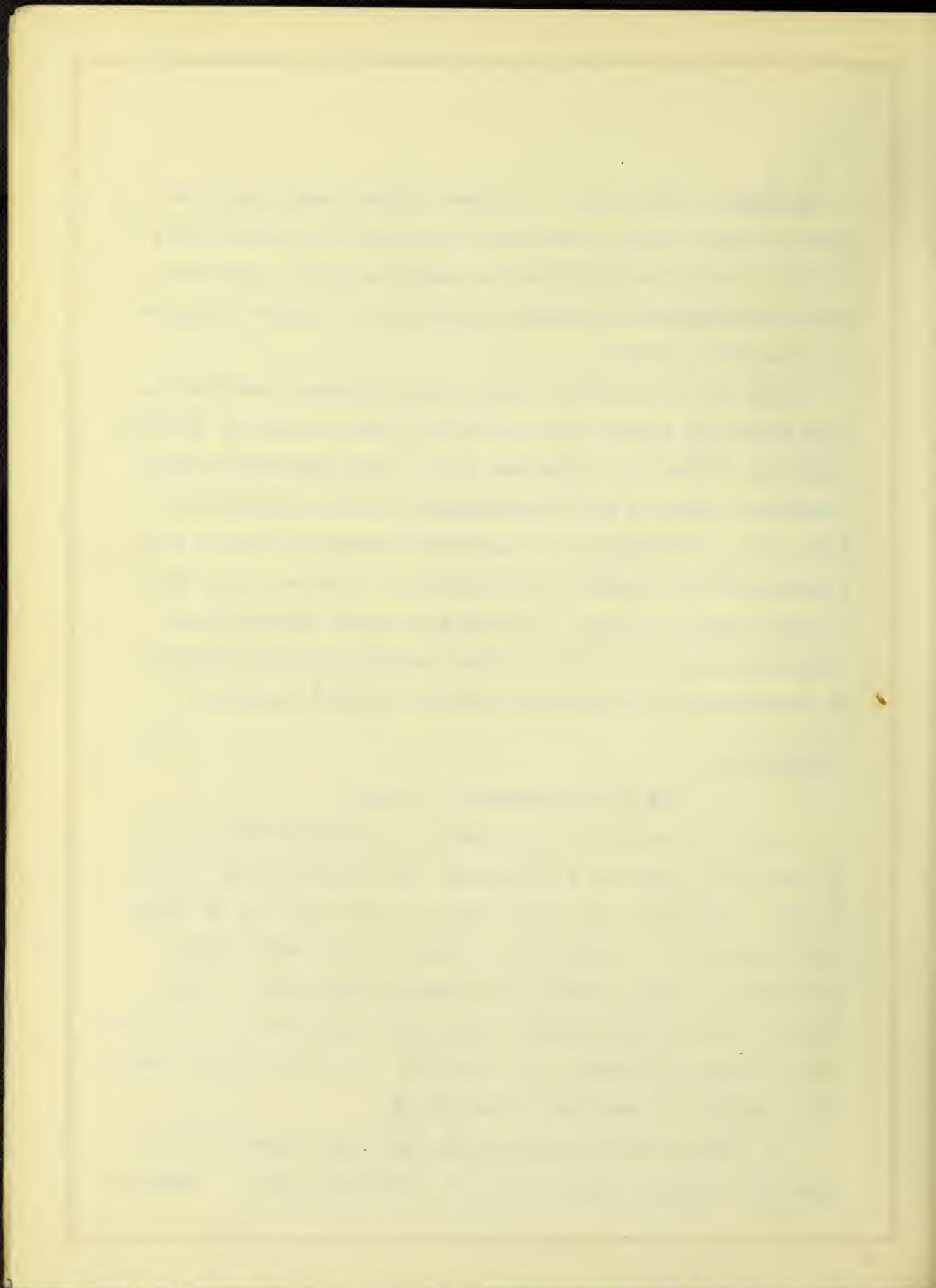
Each of the larger and more firmly grounded institutions have made long concert tours through a large number of the more important cities in the States, thus a wide familiarity with orchestral music of the highest grade has been established. Each of the orchestras to be discussed presently (with a few exceptions) are spoken of as permanent. However, that term is very loosely applied. For most of these organizations depend upon the generosity of their quarantors, and are just as permanent as the moods and motives of their patrons.

DISCUSSION.

NEW YORK PHILHARMONIC SOCIETY.

About the middle of the nineteenth century Europe was in an unsettled condition politically, and many musicians found it more conducive to the well-being of mind and body to cross the Atlantic. A considerable number of them arrived here September 28, 1848, forming the Germanic Orchestra. This Society did not hold together long; but such orchestras as this one left their influence, and acted as strong incentives toward the formation of American organizations.

In the past sixty years America has made wonderful progress in a general appreciation of orchestral music. However,

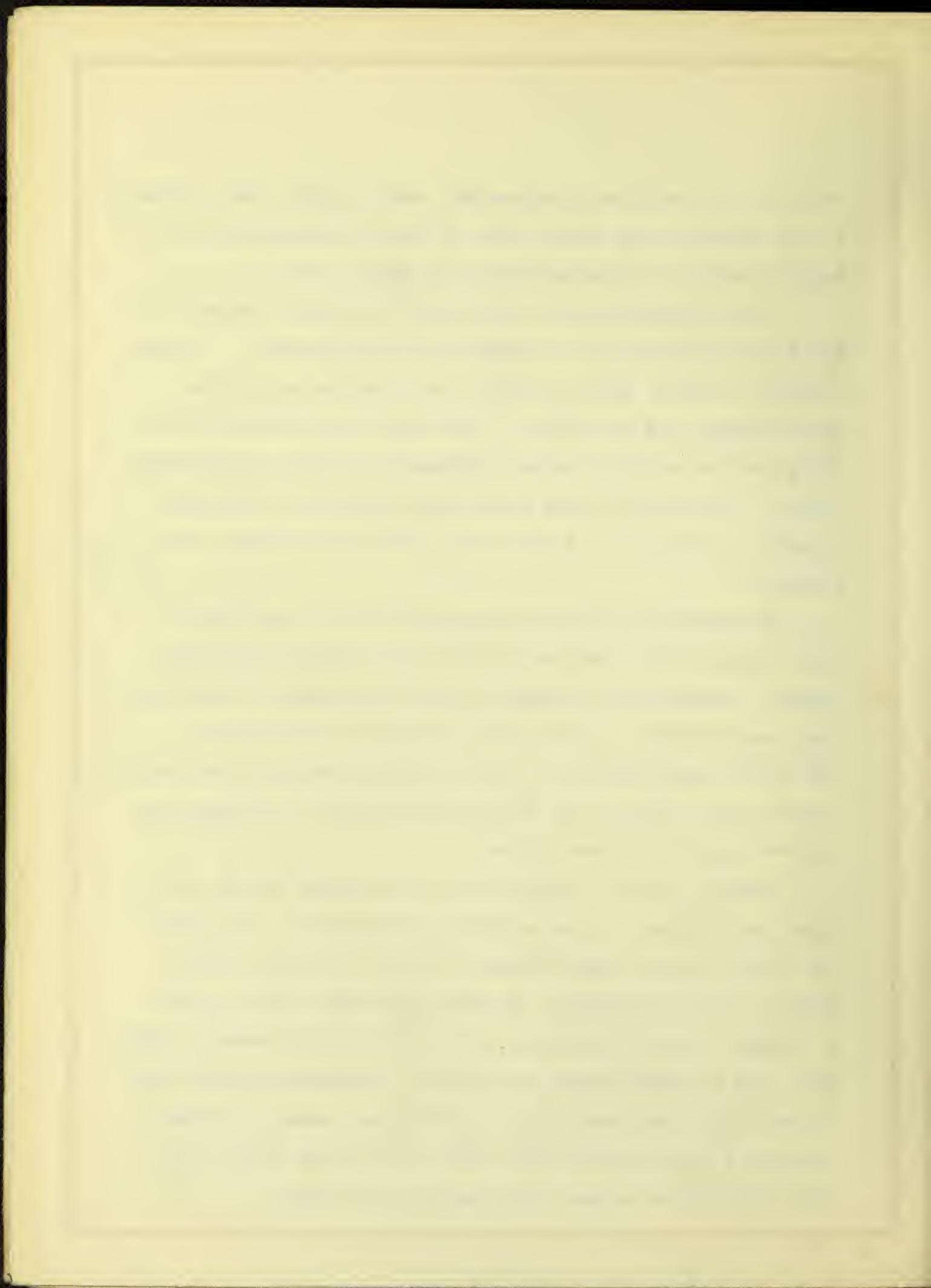


owing to the fact that instrumental music appeals more strongly to the American than does vocal, we were not hampered as the English were in a close adherence to Charal music.

In the present year, 1919, the Philharmonic Society of New York celebrates its seventy-seventh anniversary. It was founded in April, 1842, and gave its first concert in the Apollo Rooms, New York City. Its object was pointed out as being for the cultivation and performance of good instrumental music. Up to 1892 it had given two hundred and fifty-nine regular concerts, all of which were, for the most part, successful.

The founding of this society falls to the credit of Ureli Corelli Hill, who became its first president and conductor. He had been in Europe, and there became a passionate lover and disciple of all that was noble in the classics. The first program given by the sixty-three musicians and soloists revealed high standard of musical excellence; a standard that has been maintained ever since.

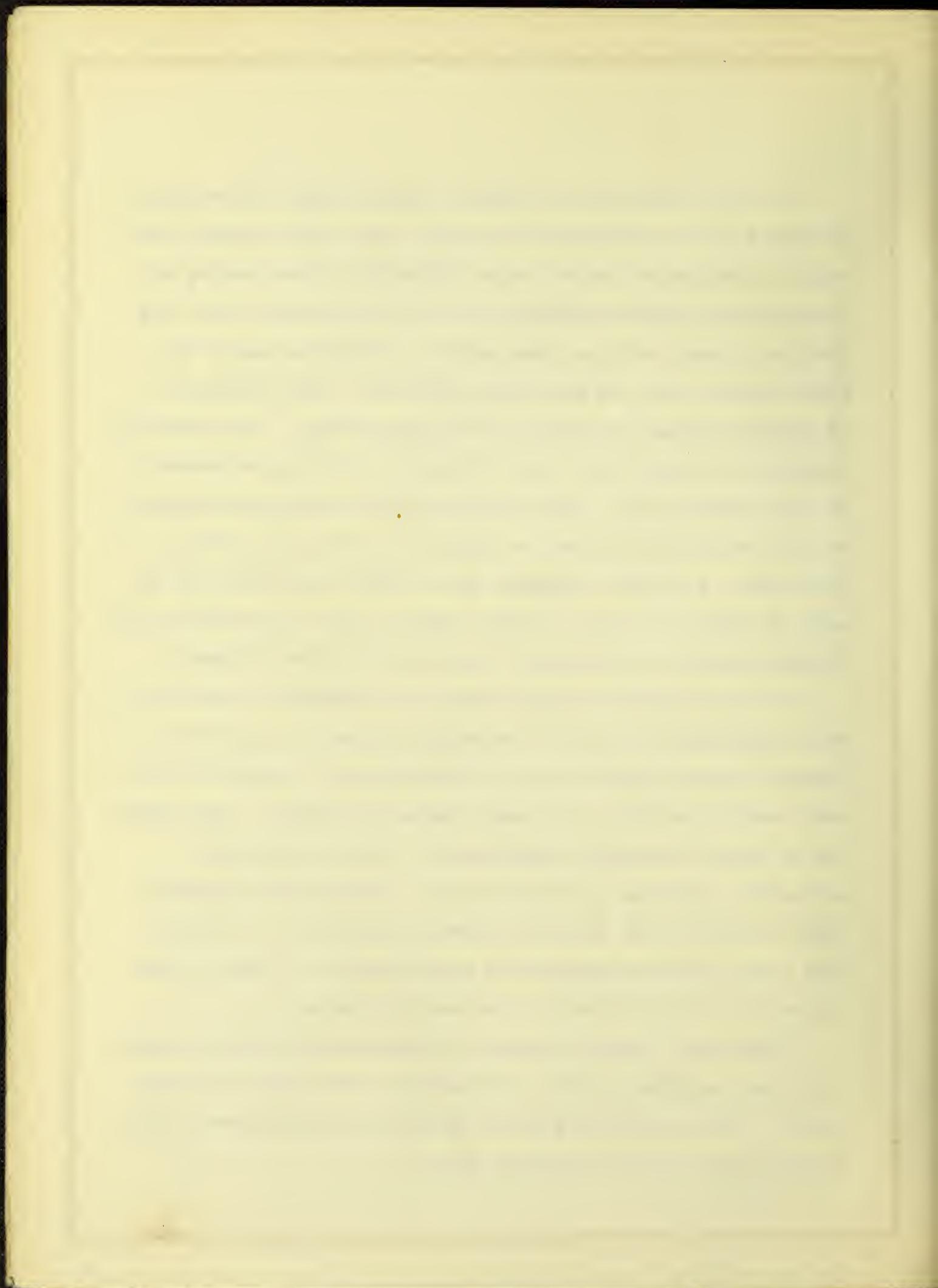
Various were the conductors of the Society during the first half century of its existence (1842-1892). We find the names of Hill, Timm, Etienne, Alpers, Boucher, Loder, Wiegers, Theodore Eisfeld, Max Maretzek, -from 1855 to 1876- G. Matzka, Leopold Damrosch, in the thirty-fifth season, 1876-1877, and Theodore Thomas 1877-1878. Adolph Neuendorff conducted during the season of 1878-1879, and Theodore Thomas returned for the season 1879-1880, and held the baton until April 1892, when he was succeeded by Anton Seidl.



The two conductors who unquestionably shaped the musical destinies of The Philharmonic Society, were Carl Bergmann, who was sole conductor for ten years (1866-1876) after having alternated with Theodore Eisfeld for ten years before that, and Theodore Thomas, who has done more for orchestral music in North America than any previous conductor. The influence of Theodore Thomas is profound and far-reaching. He literally moulded the younger men, some of whom are now mature members of the organization. Never before had the technical standard of the Society been raised so high as to surety of attack, brilliancy, sonority, balance, tonal purity, all that goes to make an orchestra of the highest degree, was to be found in the Orchestra under the seemingly, magic wand of Theo. Thomas.

With the advent of Anton Seidl, as conductor, a new era was inaugurated, not only of material prosperity, but of increased artistic endeavor and accomplishment. Seidl did not lean toward classics, but toward Wagner and Liszt. The splendor of Seidl's dramatic performances, with his beautiful orchestral coloring, gave joy to all. Anton Seidl suddenly died in March, 1898, and the concert given April 1, of that same year contained Siegfried's Death March as a token of the sorrow felt for the loss of the great Hungarian.

Emil Paur, former conductor of the Boston Symphony Orchestra, was nominated to fill the position left vacant by Anton Seidl. He held the post until 1903 with great success in his forceful personality and broad style.



From 1903 to 1906 a veritable roll-call of visiting conductors from abroad were invited to conduct the Society. It was an interesting experiment, and it enabled the subscribers to become acquainted with the personalities and methods of such musicians as: Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, W. Safonoff, Richard Strauss, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald, and Fritz Steinbach.

This system was abandoned in 1906, and Wassily Safonoff, a Russian, was engaged for three years. He was succeeded by Gustav Mahler, the celebrated conductor and composer, who was secured for the next two seasons, 1909-1910 and 1911. However, owing to the malady which later caused his death, he was unable to conduct the last seventeen concerts of his last season; his place being filled successfully by the concertmaster, Theodore Spiering.

Up to 1909 the orchestra had been surviving upon the co-operative basis, but the profits were never enough to allow the members to devote their entire time to the work of the society. So a stated salary was to be provided by financially responsible persons, known as guarantors, in case of any deficit. Joseph Pulitzer willed the final amount of \$1,000,000 to the corporation in 1911. But still the total income of the society is ⁱⁿ⁻ sufficient to meet the annual deficit.

In 1911, Joseph Stransky, Bohemian, appeared as the new conductor of the Philharmonic Society. Under his baton the orchestra plays with a brilliancy, buoyancy, tonal beauty, and

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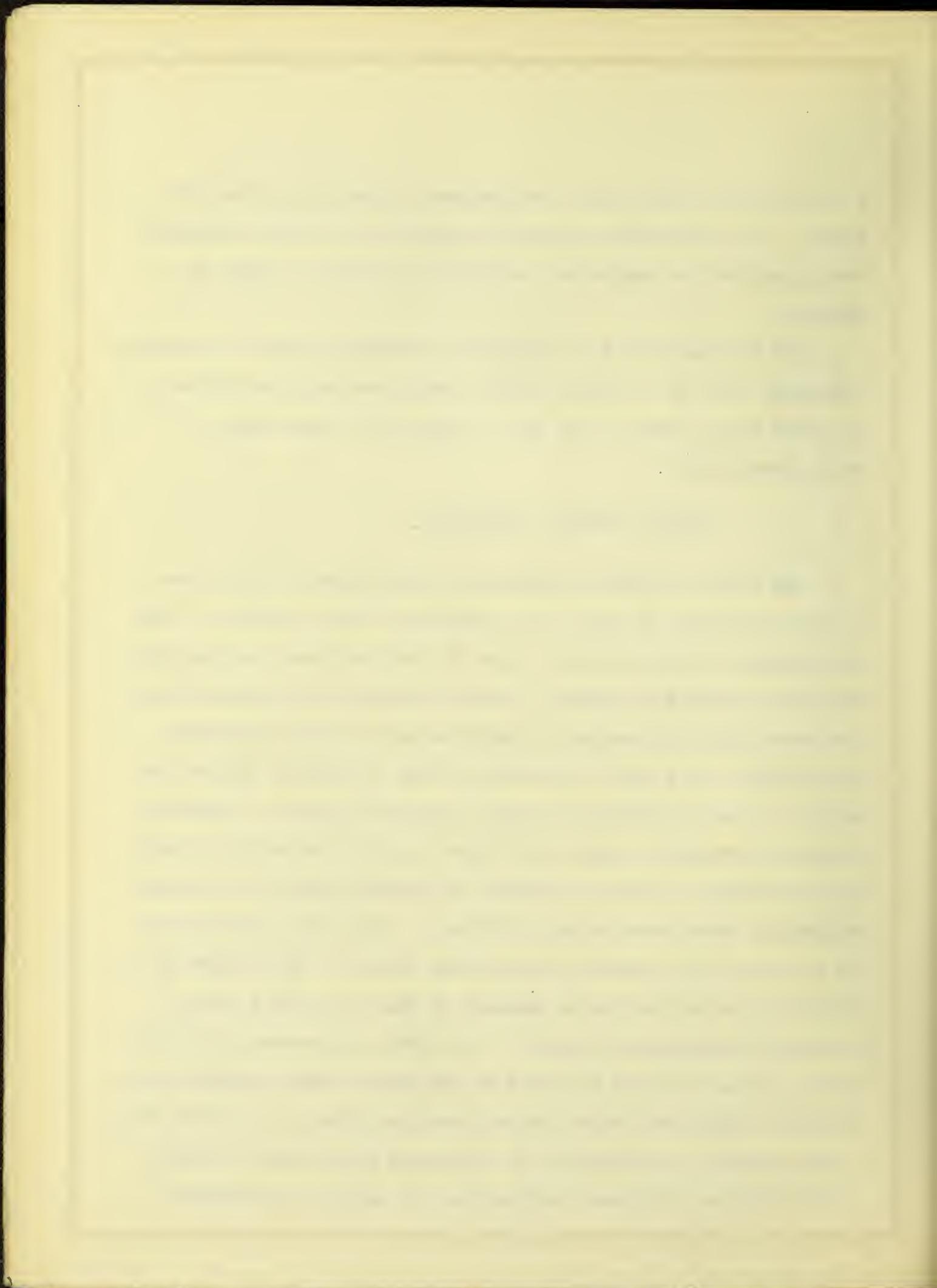
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a sweep equal to any other contemporary organization in the world. Mr. Stransky's personal popularity with the audiences was marked at the beginning, and still it shows no sign of abating.

The Philharmonic has enjoyed an unbroken series of artistic triumphs, and, as a climax to its seventy-seventh anniversary, it needs but a home of its own, a home that it can name Philharmonic Hall.

BOSTON SYMPHONY ORCHESTRA.

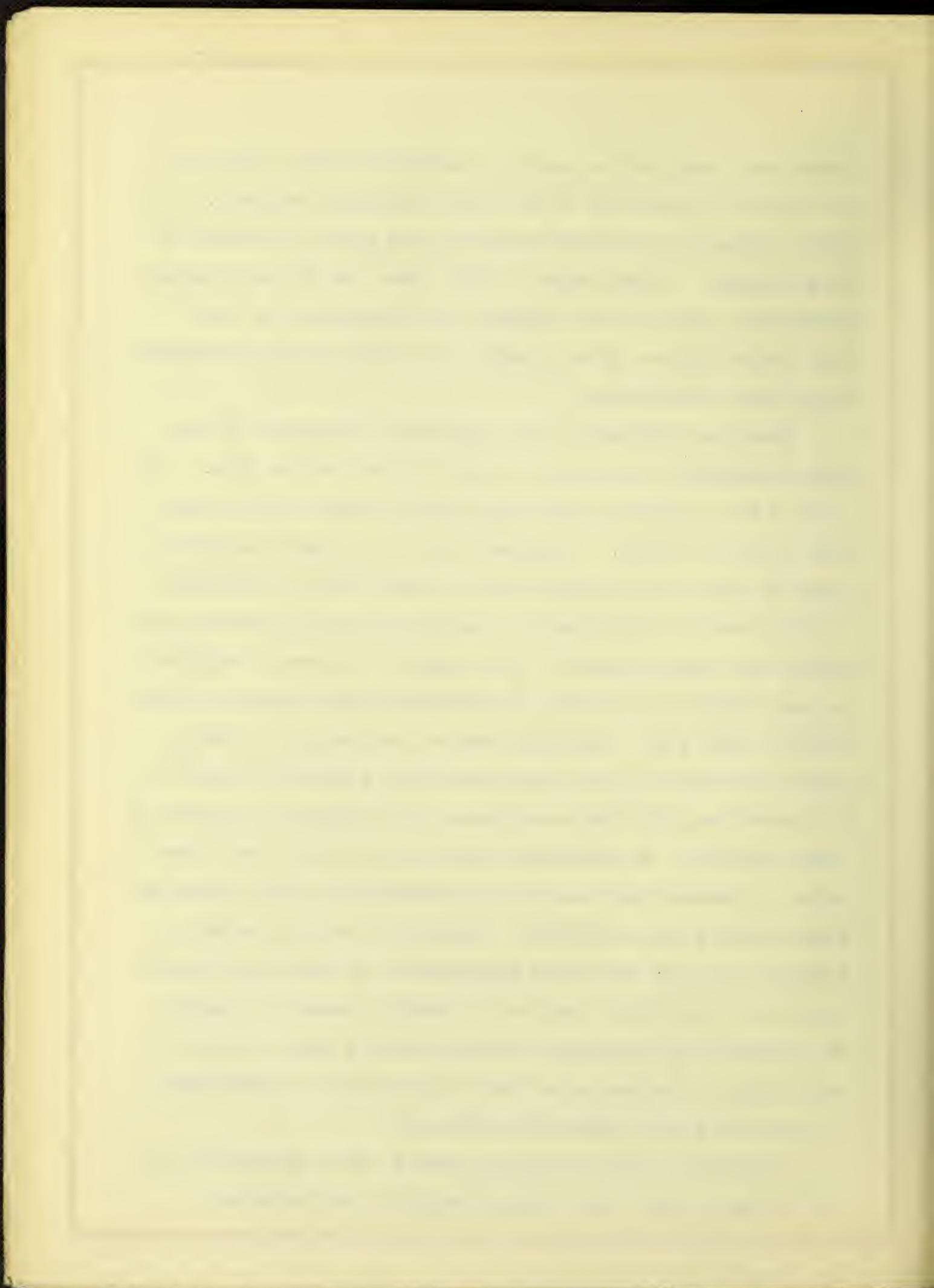
The Boston Symphony Orchestra, established in 1881, has served to enrich the life of a community, and a country. The development of Boston into a home of the best music may be considered a veritable miracle, for the Puritans of Boston all but condemned anything musical, simply because it was beautiful, thus making the study of musical history of Boston, before the middle of the nineteenth century, extremely barren. However, a musical awakening came over Boston in the nineteenth century, and the dreams of John S. Dwight, an ardent admirer of musical education, were soon to be fulfilled. The first indications of a chance for a musical Boston came about in the winter of 1840-1841, when the Boston Academy of Music gave its first series of orchestral concerts. In 1847, the academy concerts ended, being followed by those of the Musical Fund Society, and Germania Orchestra, which lasted from 1849-1854. In 1863, the "Great Organ" was installed in the Music Hall, built in 1852, giving chances for more combinations of musical instruments.



These many crudities in musical combinations were paving the way for the flourishing of the Boston Symphony Orchestra. In 1857, Philharmonic Society Concerts were given, conducted by Carl Zerrahn. These ended in 1863, then the Harvard Musical Association, led by Carl Zerrahn, was inaugurated in 1866. This series did not give up until the Boston Symphony Concerts were firmly established.

Henry Lee Higginson, the founder and financier of the Boston Symphony Orchestra, was born in New York in 1834. In 1856 he went to Europe and there studied music for the next four years at Vienna. Higginson had a very small amount of money at this beck and call, but in these limited resources lay far less of trial than in a serious misfortune which early befell the young student. As a result of a severe headache he was driven to a bleeder, who withdrew eight ounces of blood from his left arm. Higginson was so very eager to learn, that he returned to his piano practising within two days of the operation, with the consequence of a hampering lameness of long duration. He continued his study of music, but a year later he learned that his arm was disabled for life, as far as piano playing was concerned. He sailed for home in 1860, bringing with him the broad apprehension of what music might mean to an individual, and to a community, even to a nation. He toiled at his business of banking with a zest, all the more eagerly, because of a vision behind it of establishing a permanent Boston Symphony Orchestra.

Higginson's dream orchestra came to be a realization in the Autumn of 1881, when George Henschel, as conductor,



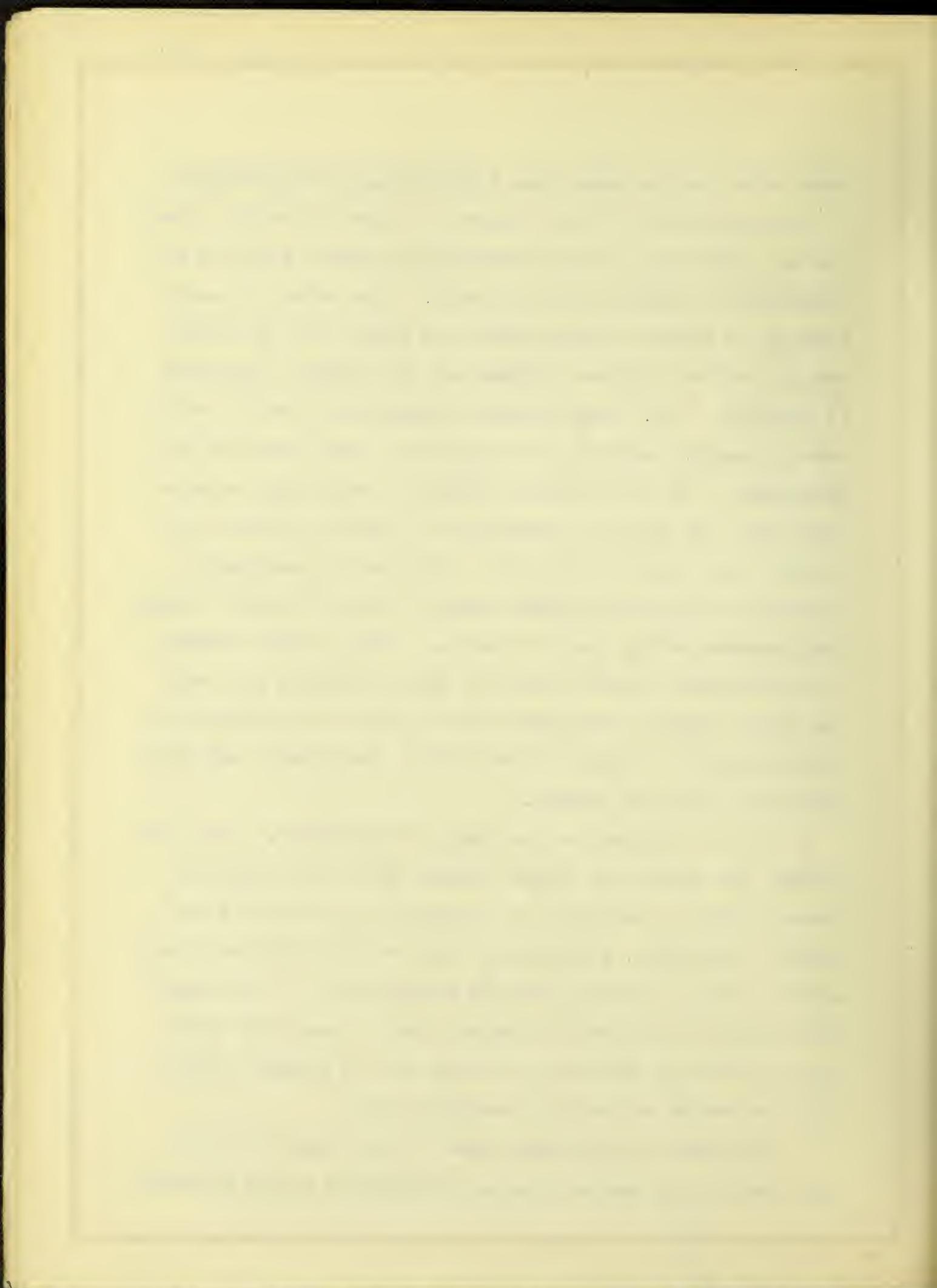
appeared with his seventy men in their first concert, which was given in the Boston Music Hall. The local musicians, and some of the citizens were very much against the idea of having the orchestra conducted by one man the entire season, but soon found it to be the sensible and most practical thing to do. The orchestra was composed of about twenty wind instruments, twelve first violins, twelve second violins, ten violas, eight violincellos, and eight bass violins. The number of concerts given in their first season was twenty; season tickets selling at ten dollars or five dollars, according to location. They also gave public rehearsals at which the admission fee of twenty-five cents was charged. It was perfectly evident to Colonel Lee Higginson that the receipts would not equal the expenditures for this series of concerts, but his unselfish idea was to give Boston a symphony orchestra, in order that the people might be musically educated, and to reflect credit upon the city. But after two years, Mr. Higginson realized that the public was not satisfied with the method of selling tickets, for it was impossible to prevent the long line of purchasers, or to prevent the re-selling of some tickets at an advanced price. However, he wished to keep the prices of seats the same as at the beginning, so he devised the plan of selling a portion of the main floor and of the first balcony seats at auction. Since that method of disposing of seats has now stood the test of more than thirty years, we may be certain that it proved to be a satisfactory method. In this way such extravagant premiums as \$560 a seat has been paid by the purchasers who could thus afford to gratify

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their whims, at the same time contributing correspondingly to meeting the cost of the concerts. Never, moreover, from the very first has it been impossible to secure seats at the rehearsals at twenty-five cents each. The price of season tickets has slowly advanced until now seats, for the entire season, sell at eighteen dollars and ten dollars, according to location. Mr. Georg Henschel worked hard with the orchestra, steadily improving throughout his three years of conductorship. He not only made himself a thoroughly capable conductor, but left the orchestra in a condition which any musical city might be proud of. Private and semi-public farewells were given in great numbers for Mr. Henschel during the remainder of his stay in Boston. When he left America, a distinguished musical career in England awaited him, and the Boston Symphony Orchestra stood firmly on its feet as an institution well fitted for the future development and high standard it has now reached.

Mr. H. T. Parker, of the Boston "Transcript", once described the respective stages through which the orchestra passed under Mr. Henschel, Mr. Gericke (in his first five years), and Messrs. Nikisch and Paur, as the primitive, the expert, and the romantic periods respectively. This characterization is generally accepted, for it describes these three periods of development as well as any attempt to compare the sounds of the past possibly could.

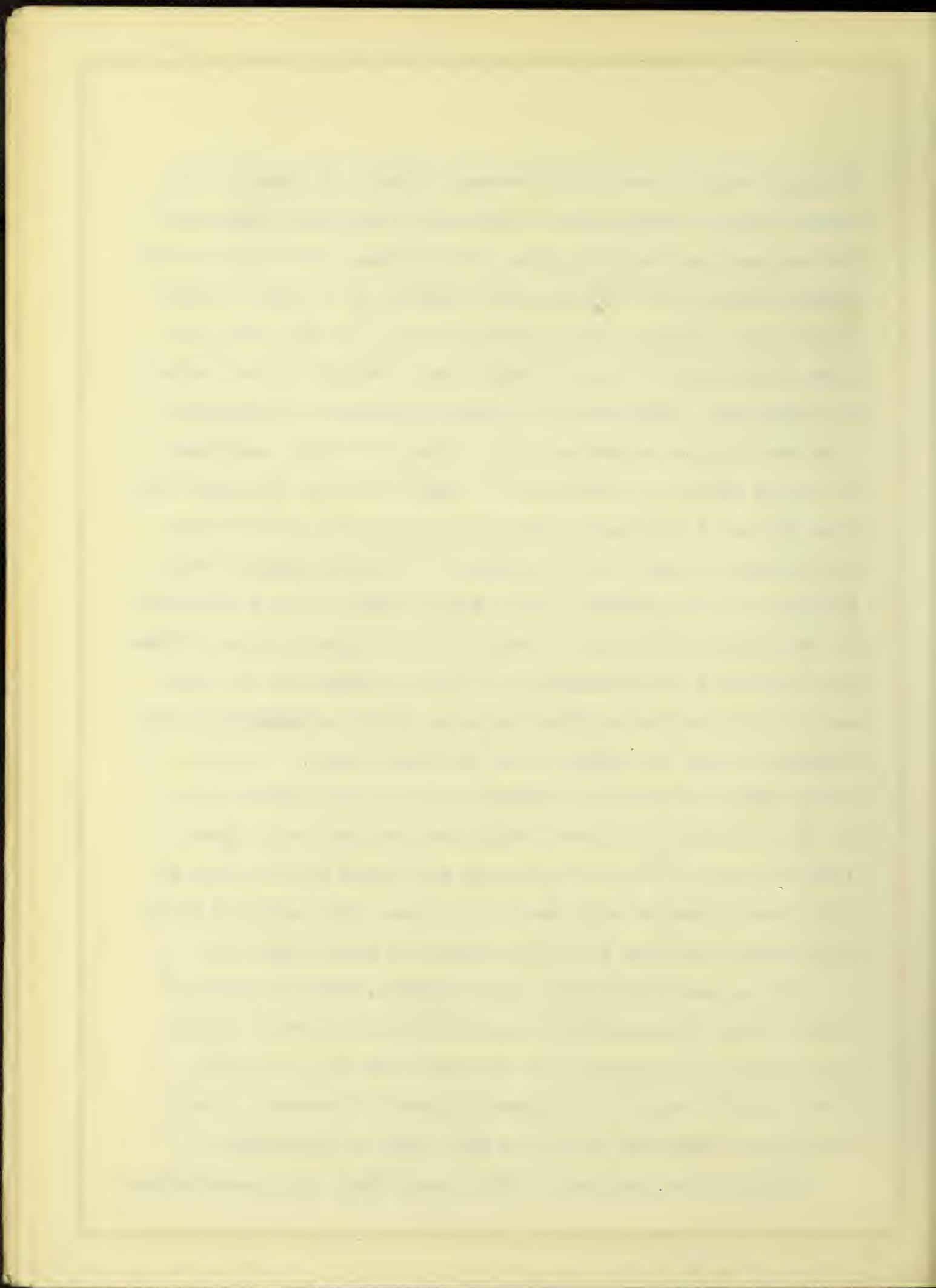
The period of expertness came to pass under the hand and power of the Boston Symphony Orchestra's second conductor,



Wilhelm Gericke, born in Schwanberg, Styria, in 1845. His first term of conductorship lasted for five years, 1884-1889. Gericke was very highly spoken of in Vienna, but owing to some disagreements, such as ^{are} ^A constantly arising in an opera house, he was glad to leave there at this time. At any rate, he came to Boston, took up his work there, doing his best to sway his orchestra, but after two concerts remarked to Higginson, "You have not an orchestra here. There are some musicians, but it is hardly an orchestra." Never the less he worked with them for the first season, and produced pretty good results. At the end of that time he returned to Vienna, engaged Franz Kneisel as concertmaster, and a large number of good musicians. He was conscientious and faithful to the highest degree. There was no limit to his patience, no limit to the pains he took, and no limit to the energies he would exert to teach his first violins to sing as violins sing in Vienna alone. In the third year of Gericke's leadership he took his orchestra on its first tour in the West, with good results, but a great loss in money. The deficits that year were \$50,000, and at this time it may be said that by the year 1908 deficits which had varied from time to time amounted to about \$900,000.

At the end of the five year contract, Gericke had to leave Boston on account of trouble with his throat. Everything had gone smoothly, and everybody was very sorry to lose him, but really the farewells given him seemed, and were almost believed to be, no more than an "au revoir".

Early in Mr. Gericke's fifth year, 1889, it became evident

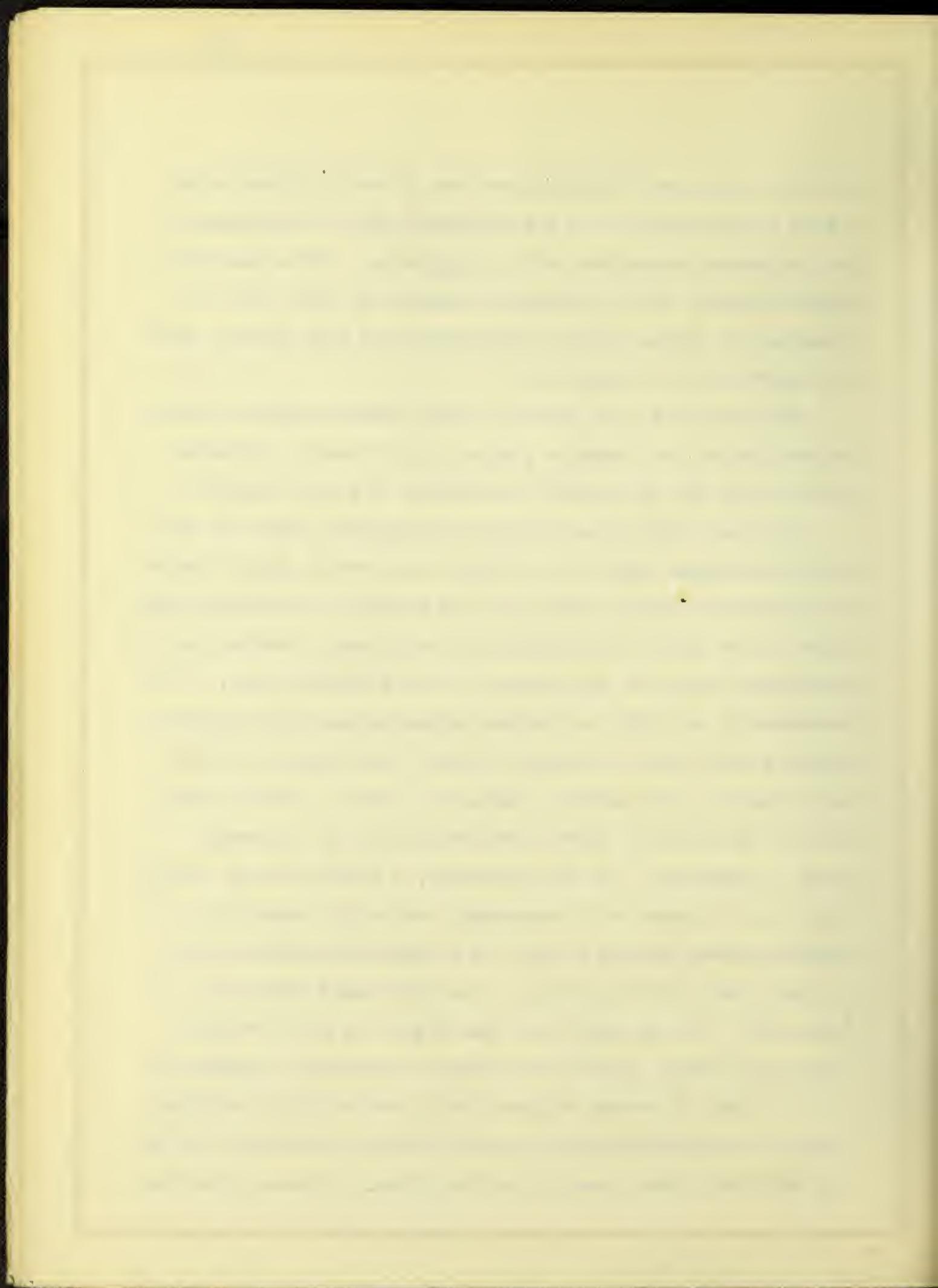


that his return was doubtful, and was generally known to be a fact by Christmas. So the difficult task of selecting a new conductor became that of Mr. Higginson. This time Mr. Arthur Nikisch, born in Hungary, October 12, 1855, was recommended by Julius Epstein and endorsed by Otto Dresel, both men trusted by Mr. Higginson.

This period in the history of the Boston Symphony Orchestra was indeed the romantic period, for Nikisch contributed much through his pronounced personality of poetic quality.

In other cities than Boston the orchestra under Mr. Nikisch established itself more firmly than ever in public favor. In his fourth season, 1892-1893, the report of "standing room only" in New York, Philadelphia, and Baltimore, provided an encouraging index of the success of the Southern trips. Unfortunately, in 1893, the Boston Orchestra gave two concerts at the World's Fair in Chicago without the conductor; the ¹ concertmaster, Mr. Kneisel, taking his place. For Mr. Nikisch had received an offer Director-General of the Royal Opera at Budapest. At his departure, a Boston critic, wishing him all success as a Hungarian, conducting opera in a Hungarian town, to the delight of a Hungarian audience, exclaimed, "May his life, then, be one prolonged Hungarian Rhapsody!" It has been more than that, for his work has placed him firmly in the first rank of orchestral conductors.

In 1893, it became evident that a new building would be needed if orchestra concerts were allowed to continue, for the old Music Hall was doomed to be torn down. However, the re-



sponse of the public when called on to subscribe \$400,000 for a new building, to be called Symphony Hall, was very liberal; for the hall has long been visible at the corner of Massachusetts and Huntington Avenues.

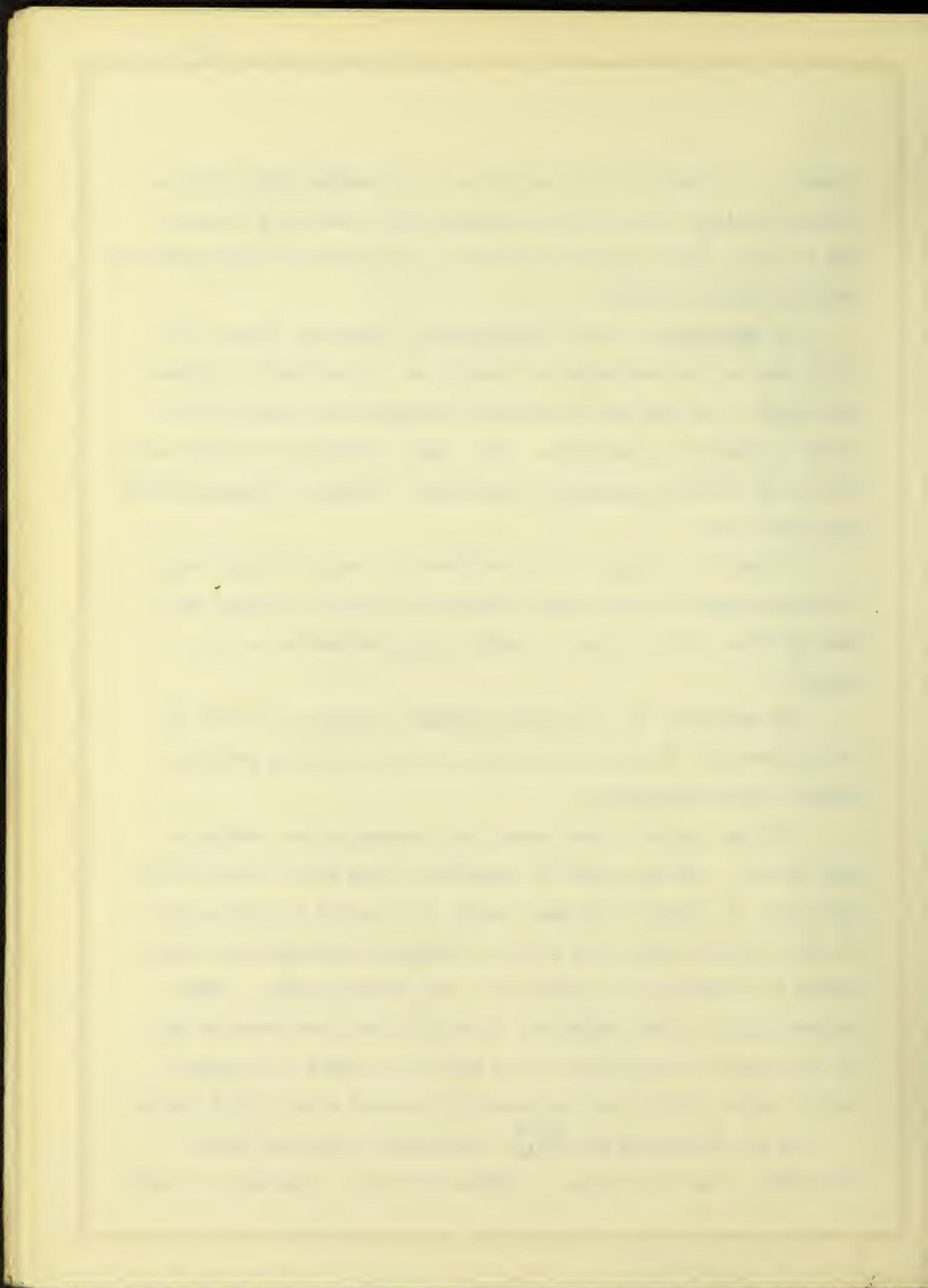
Mr. Emil Paur, born in Czernowitz, Bukovina, August 29, 1855, was next established as conductor of the Boston Symphony Orchestra. He was very energetic and ambitious, and all together pleased the audience. Mr. Paur conducted for five years, and at his final concerts the heartiest tributes of appreciation were paid him.

On May the second, two days after Mr. Paur's departure, it was announced to the great pleasure of every one that Wilhelm Gericke would return to conduct his orchestra in the Autumn.

The estimate of the results gained through the works of Mr. Nikisch and Mr. Paur are shown by the following article written by Mr Higginson,

"During Gerick's last stay, the orchestra has reached a high point. He had made it originally, had seen it pass thru the hands of Nikisch and Paur, each of whom did something for it, and, at any rate, had freed it from his discipline, which, albeit it excellent in forming it, was rather rigid. When he came back to the orchestra, it was better than when he left it, and also he was freer in his beat, and under his magical touch, taste, skill, and industry it reached a very high point."

In Mr. Gericke's second ^{term} he conducted during the years 1898-1906. In the winter of 1906, there was a failure to agree



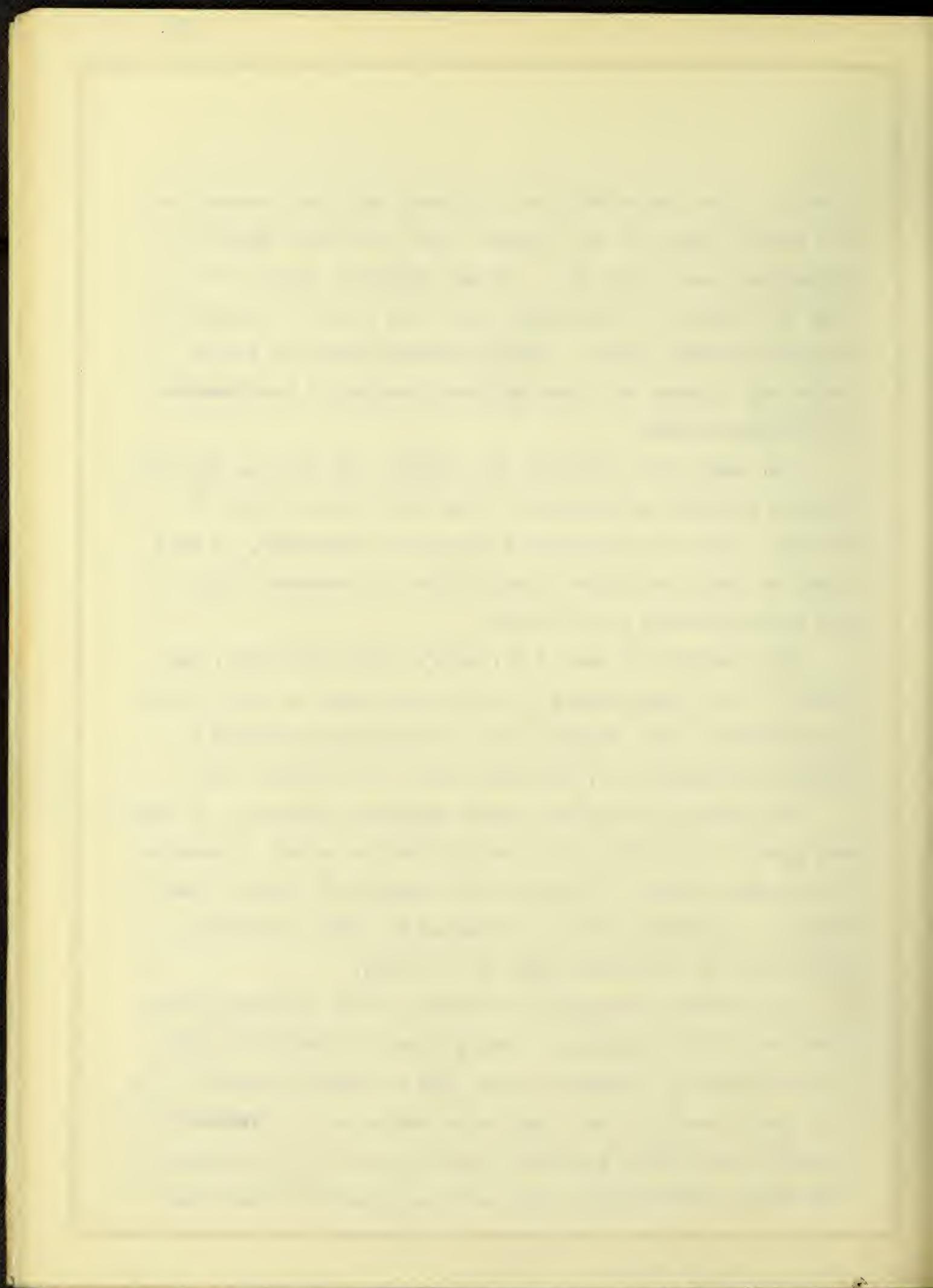
upon the terms under which the contract might be renewed, so the fruitful work of Mr. Gericke, with the Boston Symphony Orchestra, came to an end. He had certainly earned, not only the leisure of retirement, but also a hearty recognition from the musical public. To the concert-goers of Boston there will always be a just and warm feeling of indebtedness to Wilhelm Gericke.

Dr. Muck, who succeeded Mr. Gericke, was filling the important position of conductor of the Royal Opera House of Berlin. Due to the Emperor's regard for Americans, at that time, Dr. Muck was given a year's leave of absence, which was later extended to two years.

Well before the end of Dr. Muck's first two years, the power of his conductorship is well illustrated in the following quotation, "Mr. Gericke left the Symphony Orchestra a perfect instrument; Dr. Muck has given it a living voice."

His departure from the Boston Symphony Orchestra, in 1908, was greatly regretted, and even he hoped to return to America in the near future. It was at his suggestion that Mr. Max Fiedler, of Hamburg, born in December 31, 1859, at Zittau, was called to the place vacated by Dr. Muck.

Max Fiedler conducted from 1908 to 1912, affording great pleasure to the audiences, showing himself impartially open to the claims of contemporaneous, and of classical, music. At the final concert of Mr. Fiedler, he responded in a farewell speech to the warmly expressed appreciation of his audience, remarking, "Artistically, the last four years have been the



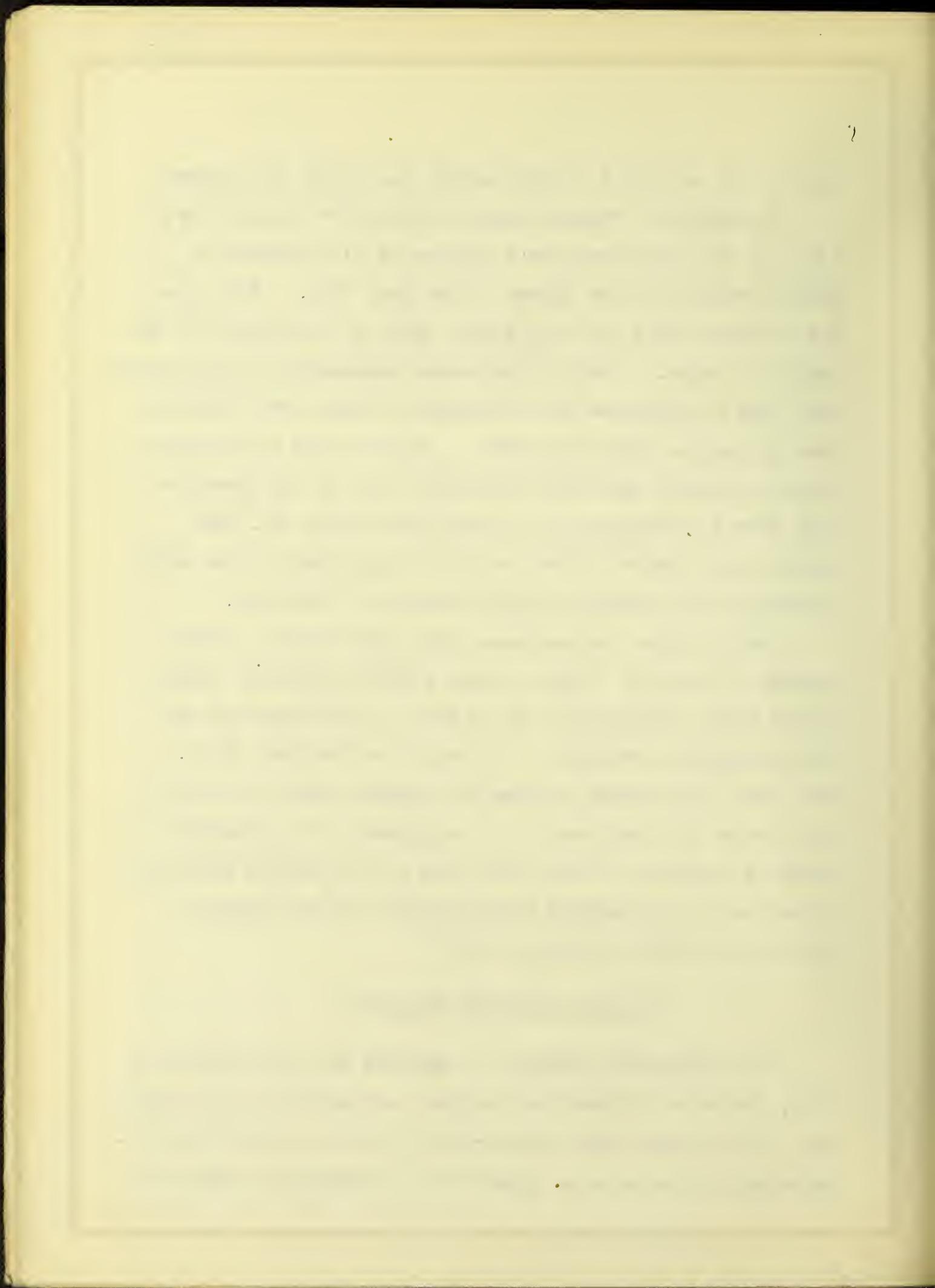
happiest of my life." This feeling was shared by everyone.

Dr. Muck, now "General-Musical Director" received as a token of the German Emperor's opinion of his eminence in music, returned in the Autumn of the year 1912. This time the contract stood for five years, much to the delight of the public at large. During this second engagement it was noticeable that his programs were subjected to much less criticism than during his first two years. In the field of solo performers, already much more restricted than in the time when they deemed indispensable to every performance, Dr. Muck imposed the further limitation that singers were to be accompanied by the orchestra itself instead of the piano.

The fact that the audiences kept pace with the added touches of severity to the already severe standards, illustrated their satisfaction in the work of the orchestra and its unsurpassed conductor. It was under the hand of Dr. Muck that the concerts reached the highest point of art yet attained by it, has come to be recognized as the greatest Symphony Orchestra in the world, and at the present date is conducted by the renowned Henri Rabaud from the "Theatre National de l'Opera Comique, Paris".

Brooklyn Symphony Orchestra.

The Philharmonic Society of Brooklyn was incorporated in 1857, conducted by Theodore Eisfeld, and controlled by directors, of whom there were twenty-five, who were chosen annually. Membership is secured by payment of a subscription annually



designated by the directors, who also prescribed the number of the subscriptions limited, for several years, to twelve hundred.

From 1857 to 1879, five or more concerts were given annually. During the first five seasons the concerts were given at the Brooklyn Athenaeum. Since the year 1862, the Brooklyn Academy of Music has been made use of.

Theodore Eisfeld held the place of conductor from the beginning until 1862, when Theodore Thomas conducted for a time during that season; Mr. Eisfeld resuming the work until September 5, 1865, when Carl G. Bergmann was elected to the position. After one years term of office, Mr. Theodore Thomas was re-elected September 4, 1866. Mr. Bergmann served again from 1870 to 1873, and was again succeeded by Theodore Thomas who retained the position until his departure for Chicago in 1891. AT his leaving an arrangement was made by which the concerts (five annually, by the Boston Symphony Orchestra) were continued under the joint auspices of the Philharmonic Society and the Institute of Art and Sciences. After the destruction of the Academy of Music, November 29, 1903, the concerts were transferred to the Baptist Temple.

NEW YORK SYMPHONY ORCHESTRA

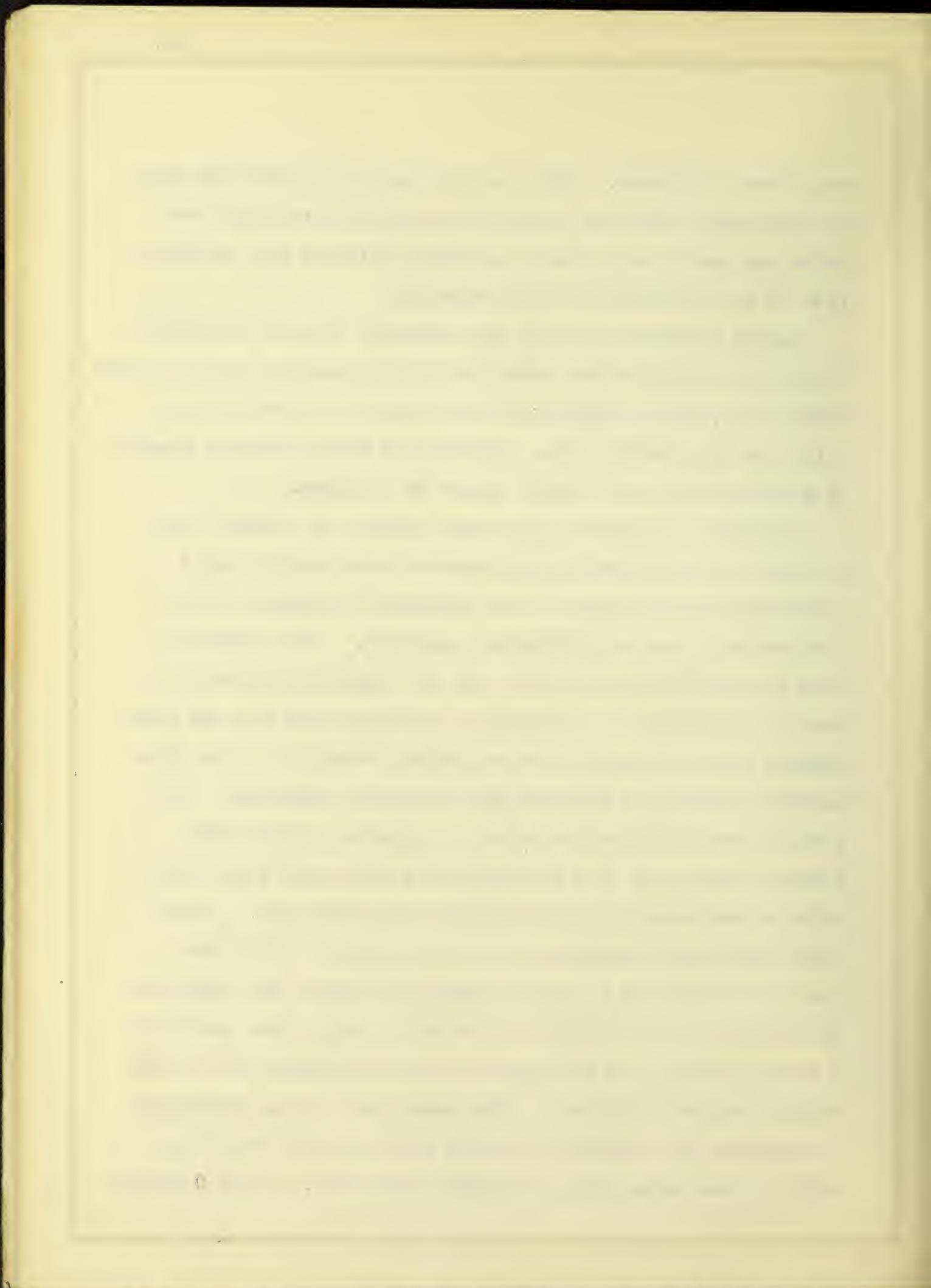
This orchestra was brought into existence in 1878, (char. April 8, 1879) chiefly through the efforts of Dr. Leopold Damrosch, and backed by several munificent music lovers. Twelve concerts were given each season, all being very broad



and liberal programs. This society was well patronized from the beginning, and when Leopold Damrosch died in 1885, the baton was passed on to his son, Walter, without any interruption to the prosperity of the orchestra.

Walter Damrosch has been the conductor of this orchestra for the last thirty-four years, and with wonderful success on the whole. In 1914 he organized the orchestra into a permanent affair as the result of the endowment of Harry Harkness Flagler of New York, with the annual income of \$100,000.

However, it has undergone many changes of fortune, and at times it was feared by many music-lovers that it might lose heart and quit, but it was awakened to renewed life by its energetic and indefatigable conductor. The concerts were permitted ^{to} lapse in 1899, when Mr. Damrosch devoted a year to composition; again when he traveled with his own opera company and still again when he became conductor of the Philharmonic Society of New York for the season 1902-1903. He retired from that post in order to organize the New York Symphony Orchestra on a co-operative basis, profit and loss being shared equally by the members and guarantors. This plan proved unsatisfactory, so in the spring of 1907 the guarantors called for the old symphony society, and they proceeded under the old style and manner of paying the musicians a weekly salary, and the guarantors alone assumed all the financial responsibilities. This same year it was determined to increase the number of concerts given in New York City, half of them being given on Sunday afternoons. This Orchestra



consists of sixty-eight stringed instruments, twenty-five wind, five percussion instruments, and one harp.

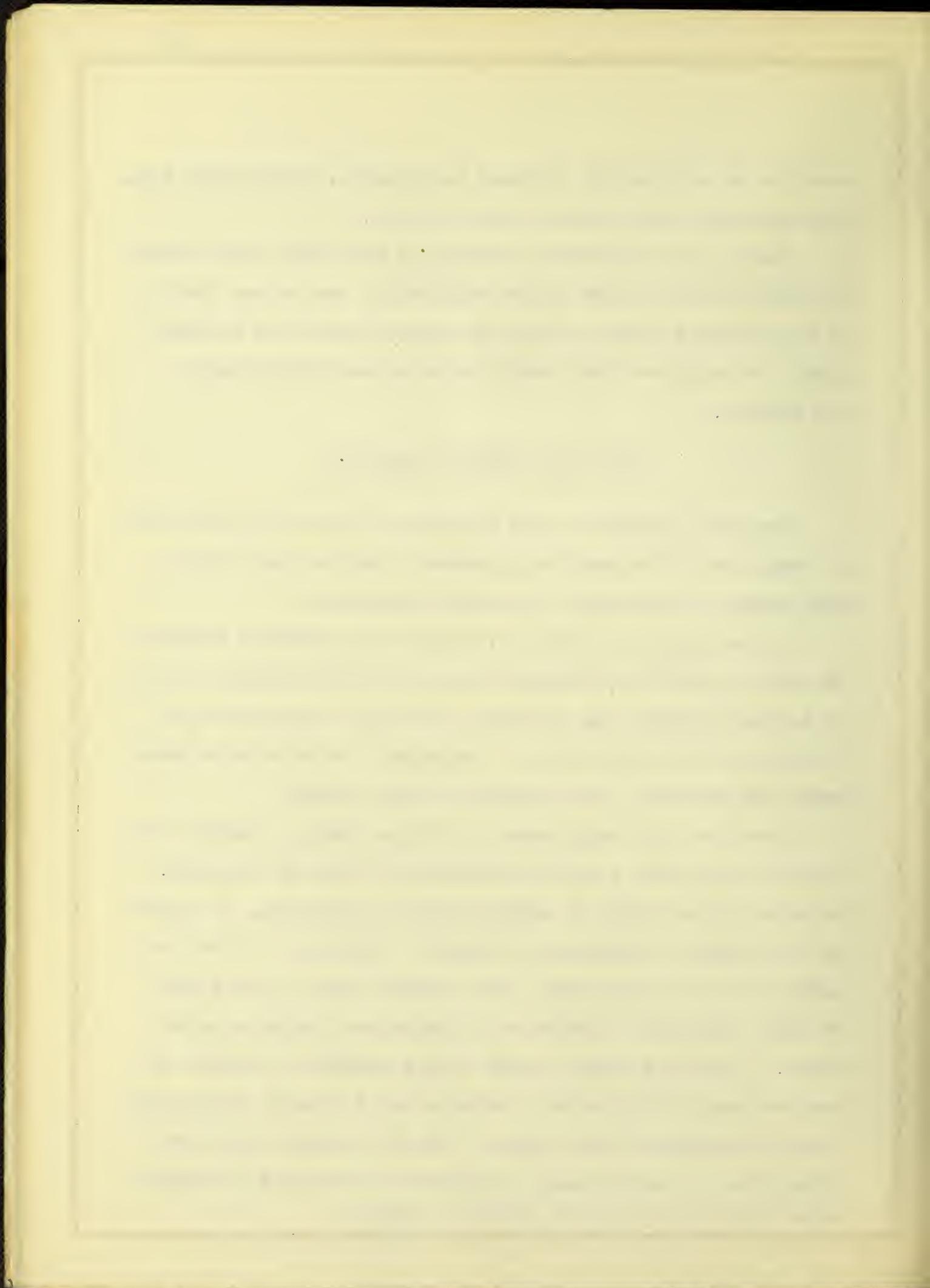
Unlike the Philharmonic Society of New York, this Orchestra makes tours to many cities and towns in the United States. It also remains intact during the summer months and provides music for large and fashionable resorts near Philadelphia and Chicago.

NEW HAVEN SYMPHONY ORCHESTRA

New Haven, thanks to the efforts of Horatio W. Parker has an orchestra of its own that presents classical music with good effect, considering its recent foundation.

In the spring of 1894, Dr. Parker was appointed Professor of Music in the Yale University, and he at once began a series of movements which soon centered the musical activities of New Haven in the University. Orchestral concerts were given under its auspices, and directed by Prof. Parker.

Soon the city could boast of Woolsey Hall, a superb concert building with a seating capacity of over two thousand. In this Hall an organ of eighty stops is installed, as a gift of Mrs. Helen H. Newberry, of Detroit, Michigan. After the installation of this organ, Prof. Parker spent a great deal of time composing a "Concerto for Organ and Orchestra with Harp". The next season, 1902, this composition figured on the programs of the Boston, Chicago, and New Haven Orchestras; with the composer at the organ. Up to this day a good program given by the New Haven Orchestra can be heard in season under the directorship of Professor Parker.

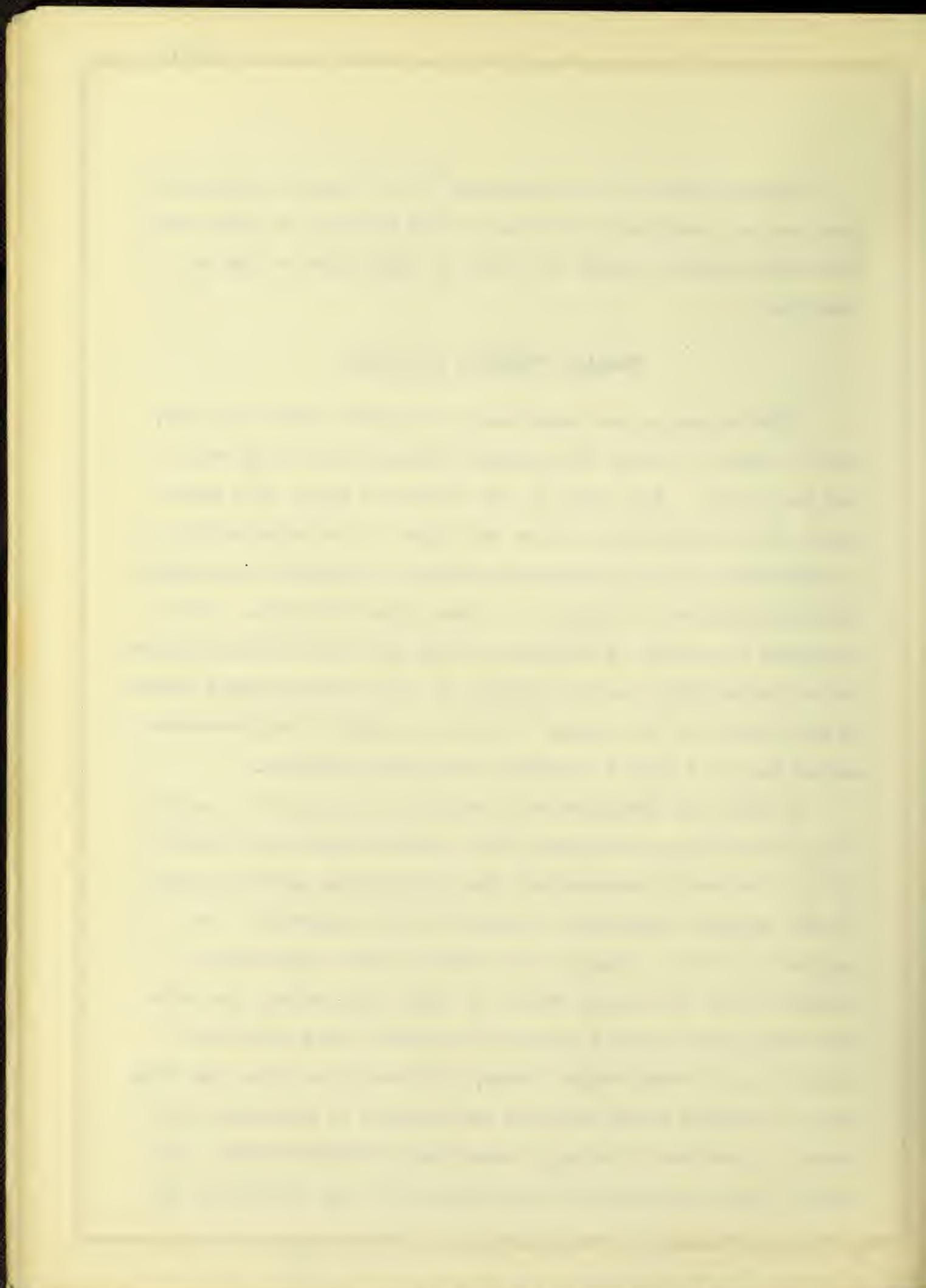


The majority of the information of all the following orchestras was obtained by writing to the managers in order that first hand material might be given in this paper as far as possible.

CHICAGO SYMPHONY ORCHESTRA

"The Orchestra was organized by Theodore Thomas in 1864, when it began a series of Symphony Concerts in Irving Hall, New York City. The tours of the Orchestra began five years later, and so great had become the fame of the organization in these early days of Orchestral Music in America that people travelled hundreds of miles to attend these concerts. The Orchestra continued at varying periods and with varying success, but so indomitable was the courage of this distinguished leader in his belief in the future of music in America that reverses served but as a spur to renewed and greater efforts.

In 1891 the Orchestra was brought to Chicago by a number of public-spirited Chicagoans (who banded themselves together as the Orchestral Association) and established under the name of The Chicago Orchestra- a name which was adopted at the suggestion of Mr. Thomas, the founder of the organization. Concerts have been given weekly in that city during the musical season for the past twenty-four years, the season now consisting of twenty-eight weeks, fifty-six concerts, and from eight to twelve weeks annually are devoted to spreading the cause of good music through concert and festival-tours. In 1902 a public subscription was started for the collection of

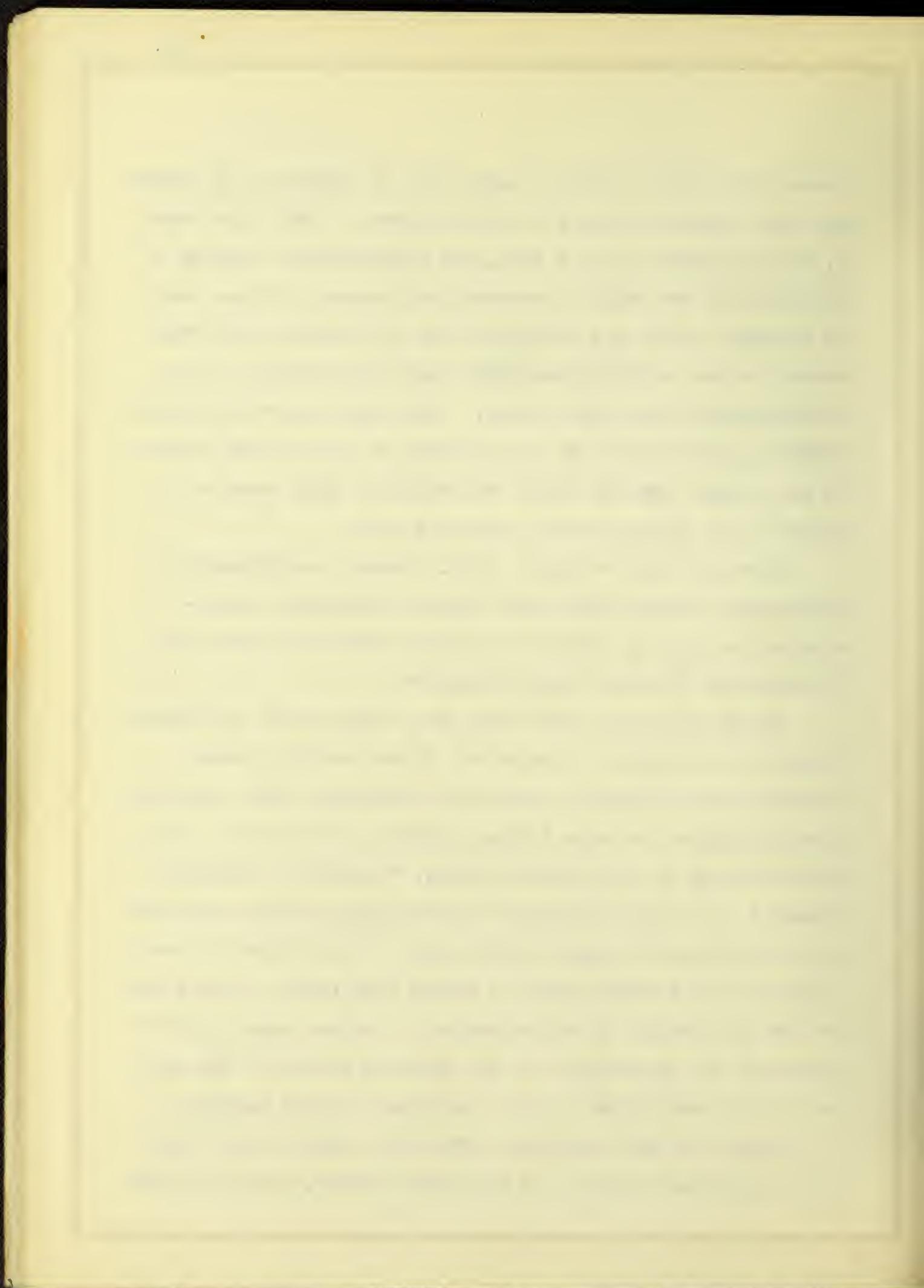


funds with which to erect a music hall in Chicago as an endowment and permanent home for the Orchestra. There were some 8,500 subscribers to this fund, the subscriptions ranging in amounts from ten cents to twenty-five thousand dollars, and in December, 1904, the building known as Orchestra Hall was opened to the public, since which time the concerts of the Orchestra have been given there. Two weeks later the musical world was startled by the announcement of the serious illness of Mr. Thomas, and his death on January 4, 1905, came as a shock to the musical people the world over.

Shortly after the death of Mr. Thomas, the Orchestral Association dropped the title "Chicago Orchestra" and re-adopted the name by which it was known before its advent in Chicago--The Theodore Thomas Orchestra.

It has since been felt that this title failed to indicate clearly the connection between Mr. Thomas and the famous Orchestra established by him, and in February, 1913, the association adopted the name "Chicago Symphony Orchestra". By incorporating in the title the words, "Founded by Theodore Thomas," it is hoped thereby to indissolubly connect the name of our first great conductor with that of the Orchestra, and indicate to the world what the former name failed to do - that he was the founder of our Orchestra. The new name will also associate the Orchestra with the city and people of Chicago, and should insure for it their continued aid and support.

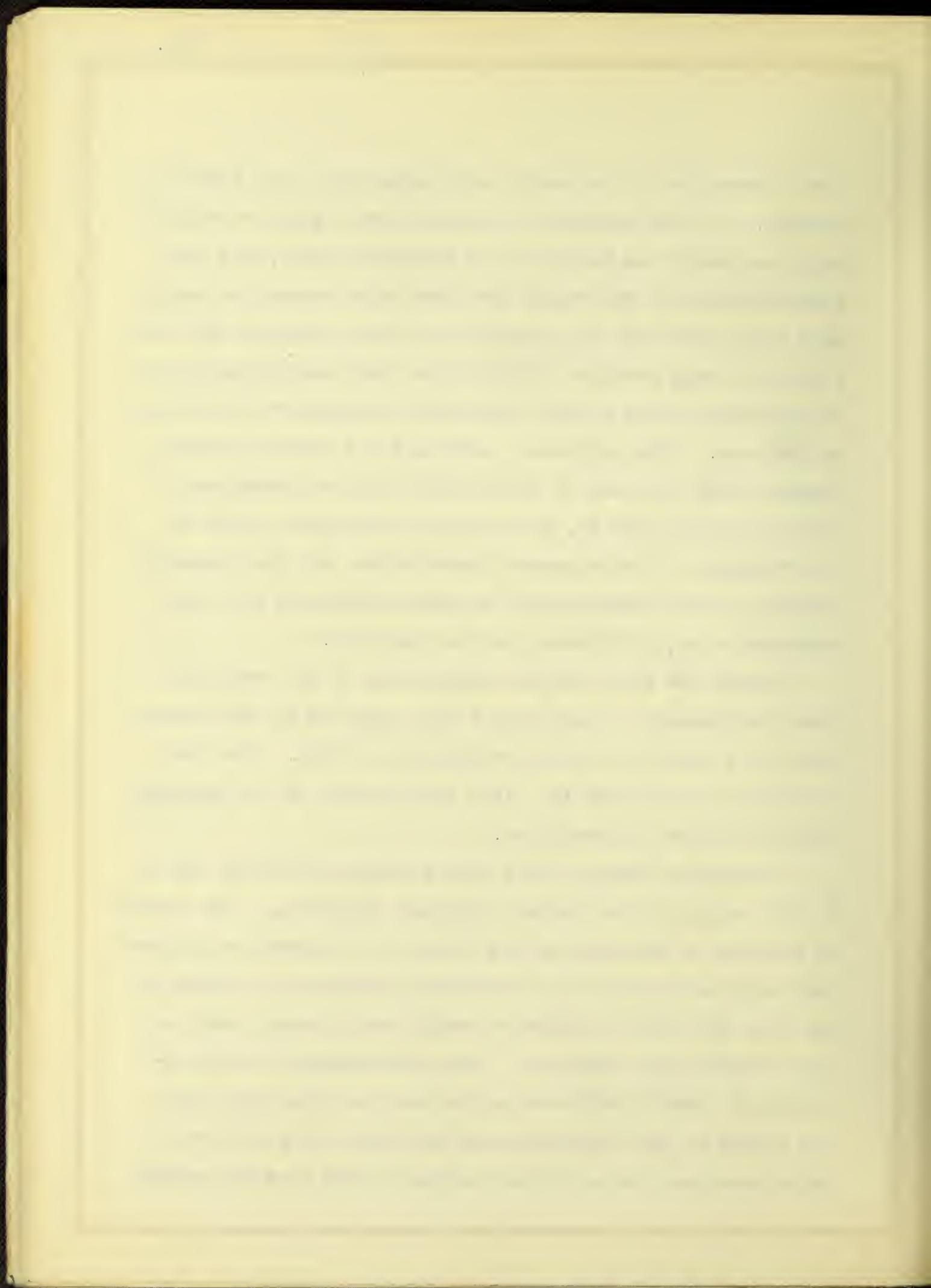
There was much conjecture after the death of Mr. Thomas as to who should succeed to the conductorship, and all of the



great conductors of the world were suggested at one time or another. In the meantime the concerts were going on without any break under the leadership of Frederick Stock, who had been assistant to Mr. Thomas for five years before his death. Only a few, who were in a position to know, realized that this brilliant young musician (at that time only thirty-three years of age) was already a great conductor and capable of carrying on the work. The audiences, musicians and musical critics, however, were not long in discovering this for themselves, with the result that Mr. Stock was the unanimous choice of the Trustees of the Orchestral Association, and was formally elected to the conductorship— an action which met with the Orchestra's large following in its home city."

During the World War the resignation of Mr. Frederick Stock was thought to have been forced upon him by the authorities as a result of some pro-German act of his. But the following article from the 1919 April number of the Musician clears him from all suspicion.

"Frederick Stock is once more wielding the baton and is in full charge of the Chicago Symphony Orchestra. His return at concerts of February 28 and March 1, was marked by applause that well testified to the esteem and admiration in which he has been held by his audiences during the thirteen years he has conducted the Orchestra. The circumstances which compelled Mr. Stock's withdrawing (by his own free will) were not caused by any wrong-doing on his part, but merely an unfortunate and the malicious carping of the very few enemies

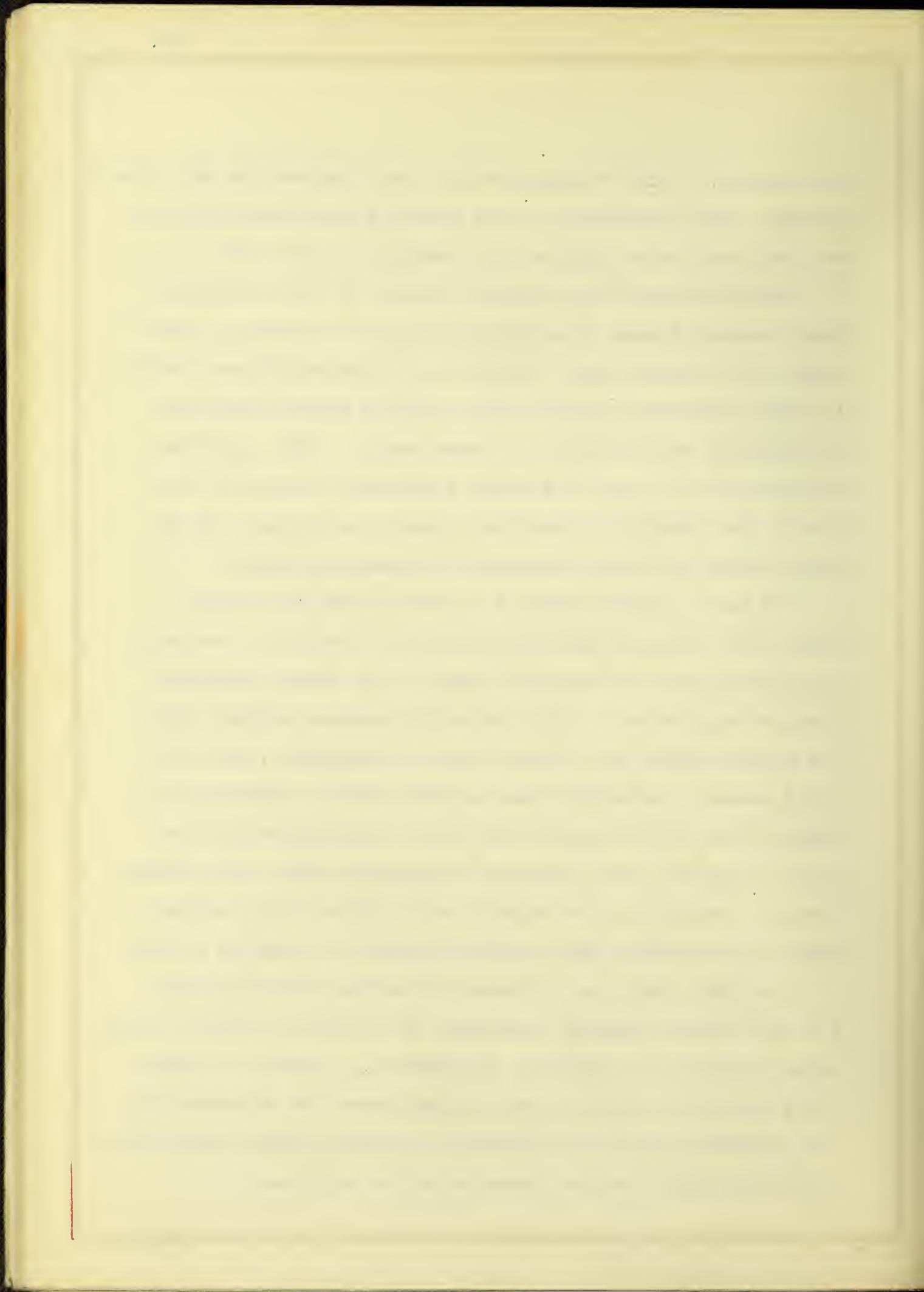


he has made. Eric De Lamarter has done fine work in Mr. Stock's absence, and Chicagoans will not easily forget that it was he who held the forces together this very trying period."

Now to discuss the financial trials of this Orchestra. When Theodore Thomas brought his Orchestra to Chicago, there were fifty business men of that city who had sufficient faith in him to subscribe \$1,000 each, and also pledge themselves to a similar subscription for three years. This furnished the nucleus of a fund to support a permanent orchestra that should give twenty-two concerts a season in Chicago, and as many outside the city as should be deemed practicable.

It was an uphill fight, for public taste in Chicago hadn't been educated musically as had the public of the East, and consequently the Orchestra used up the entire guarantee fund and was forced to call for eight thousand dollars more. The second season was a little better financially, and the third season, the deficit was only \$20,000 all together. In spite of the fact that even his \$1,000 subscribers did not care to hear the most important orchestral works, but instead pled for music of a more melodic vein; Thomas would not descend to his public, but forced the public to come up to him.

In 1908, there was a chance of smoother sailing ahead for the Chicago Symphony Orchestra, but there was still a small annual deficit to be made up each season. However, a drive for \$750,000 was made in order to guarantee the permanency of the Orchestra, and now it stands on a good and firm foundation, and is also able to give concerts in its own home.

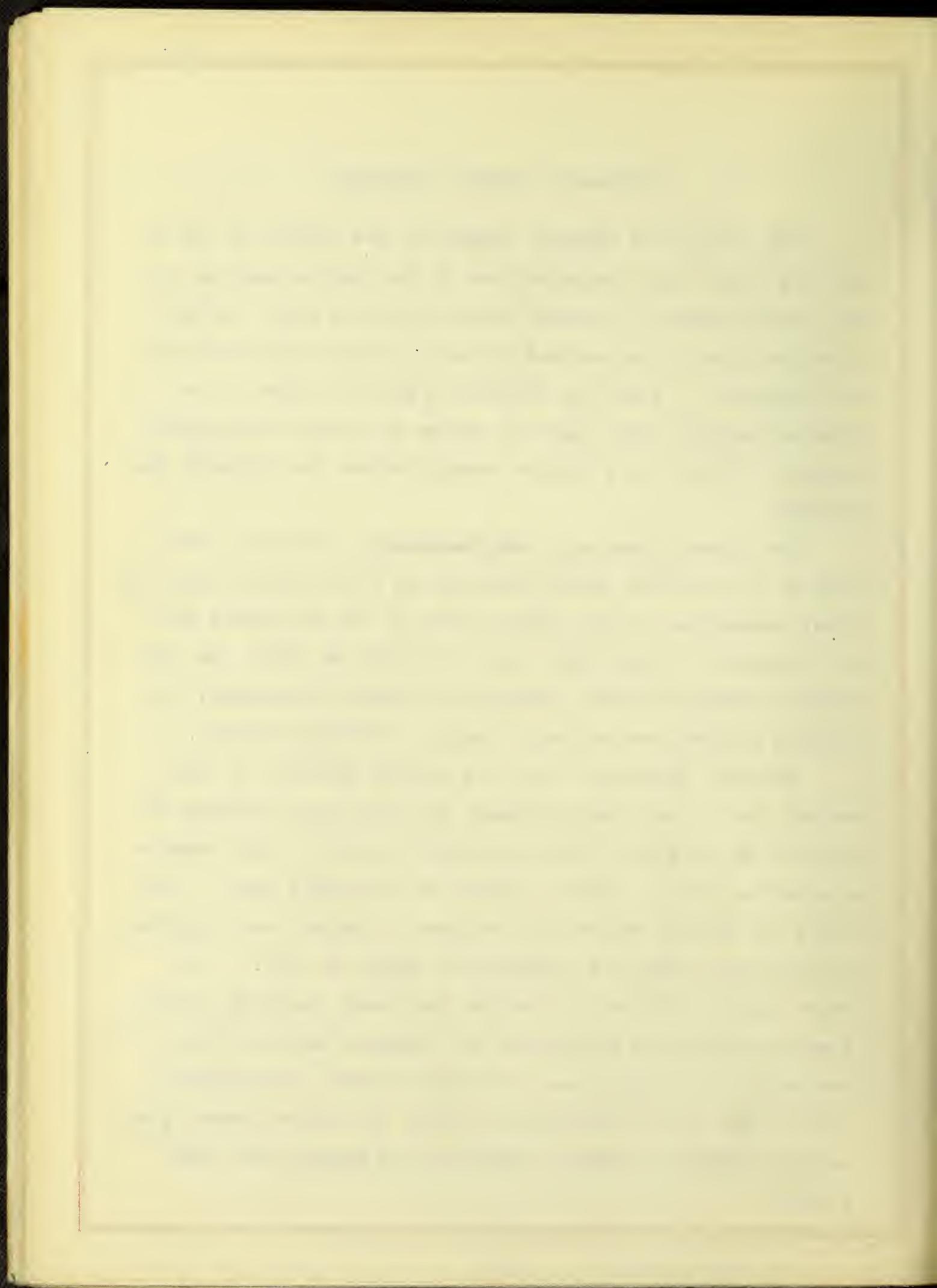


CINCINNATI SYMPHONY ORCHESTRA

"The Cincinnati Symphony Orchestra, now ranking as one of the few really great organizations of its kind in America, is the logical result of intense musical activity which has made a unique place in the musical history of America for the city of Cincinnati. While the Orchestra itself has been in existence nineteen years, musical events of national importance occurred in this city a quarter century before the Orchestra was created.

The elements composing the citizenship of the city were such as to introduce musical activity at a very early stage; the first saengerfest in the west was held at the old Armory Hall in Cincinnati in about 1842, and on October 14, 1878, the Cincinnati College of Music, equipped to teach all branches, was founded by Miss Dora Nelson, a daughter of Richard Nelson.

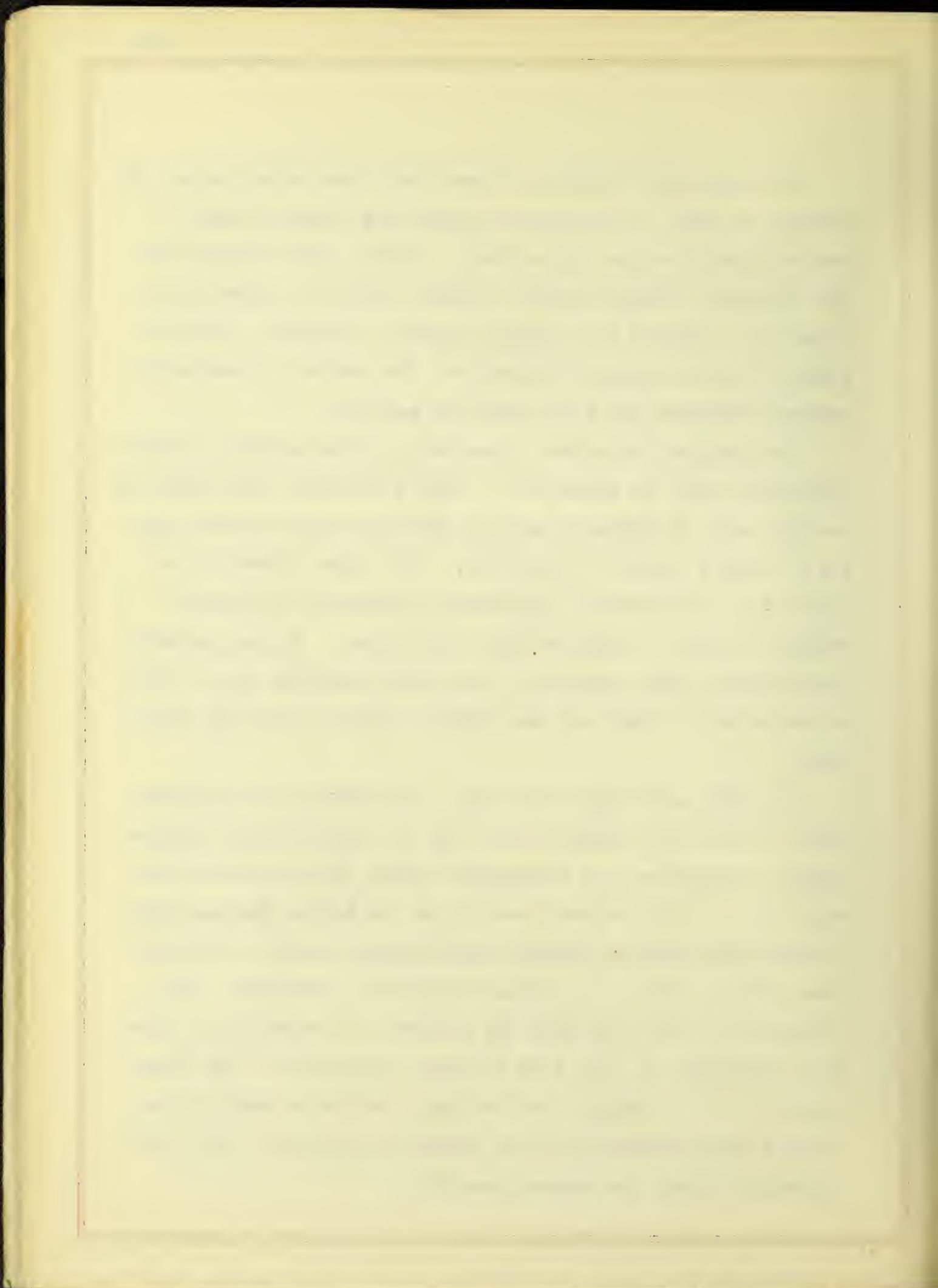
Theodore Thomas was the first musical director of this school, and it was from Cincinnati that this great pioneer exercised the influence which has since resulted in such remarkable advance in all musical centers of the Middle West. The first May Musical Festival to be given in America was organized and performed under the direction of Thomas in 1873. Five years later, during which time the Cincinnati Festival had become an established institution the Springer Music Hall was erected for the future use of the May Festival Association. This is one of the famous music halls in the United States, possessing wonderful acoustic properties and seating over 3600 persons.



The Cincinnati College of Music which has since become the College of Music of Cincinnati, became the vibrant center of musical growth in the Middle West. It was never without its own orchestra, string quartet, chorus, school of opera and expression. Through its faculty concerts, lectures, and other forms of educational entertainments, the people of Cincinnati became interested and discriminating auditors.

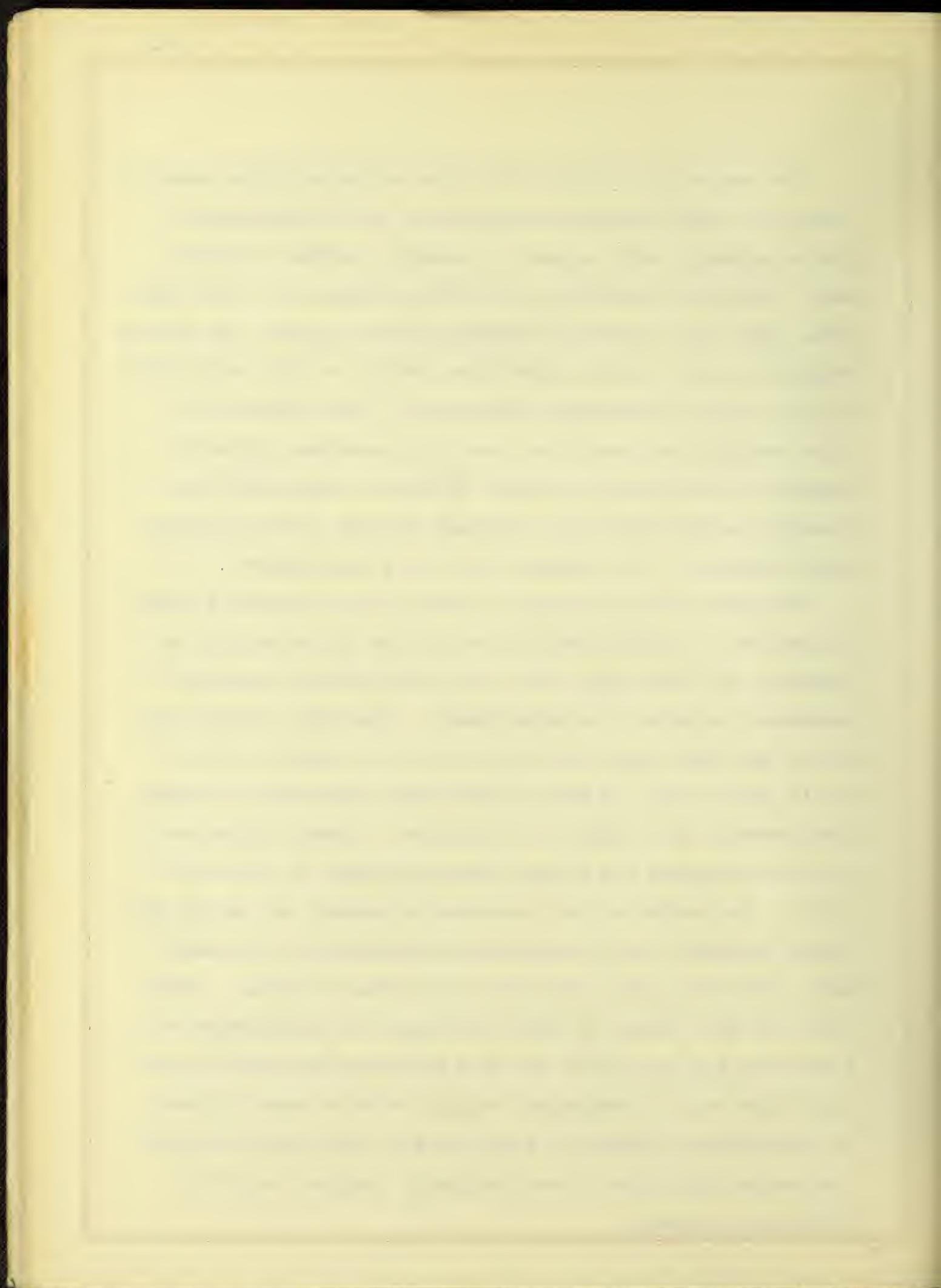
The May Festivals were given loyal public support and were successful from the beginning. Choral societies were numerous and the cause of advanced musical education found sincere support in every section of the city. The first orchestra to give public concerts was organized and operated by Michael Brand, a cellist of considerable local fame. He had gathered about him the more advanced of the local musicians and in 1894 an orchestra of forty men was giving concerts under his direction.

In 1895 public spirited women, interested in the advancement of this art, conceived the idea of establishing a regular symphony orchestra on a substantial basis through public subscription. This movement was led by the Ladies Musical Club, of which Miss Emma L. Roedter was President and Mrs. William Howard Taft, wife of the former President, secretary. The conception of the plan that was followed is accredited to Miss Helen Sparrman, at that time honorary president of this organization. As a result, the Cincinnati Orchestra Association Company was organized and nine concerts were given under its direction during the season 1895-1896.



The season was divided into three series of three concerts each, and three prospective conductors, all of them men of wide experience, were engaged to conduct a series of three, each. The first concerts were given on January 17, 18, and 19, 1895, under the leadership of Frank Van der Stucken; the second, February 21, 22, and 23, under Anton Seidl, and the third April 11, 12, and 13, under Henry Schradieck. The orchestra for these concerts was made up of the forty musicians gathered together by Mr. Brand and twelve or fifteen additional men brought from New York City with Henry Schmidt of the Philharmonic Orchestra. Mr. Schmidt acted as concertmeister.

Following the performance of these trial concerts \$10,000 was secured by public subscription and the following fall an orchestra of forty-eight men, with Frank Van der Stucken as permanent conductor, was established. The first regular season in 1895-1896 consisted of ten pairs of concerts given in Pike's Opera House, on Friday afternoons and Saturday evenings, from November 20 to April 11, inclusive. Joseph Marien was the concertmeister and Michael Brand principal of the cello choir. The orchestra was increased to seventy men during the season 1896-1897, and the concerts transferred to the Music Hall, where they were given until the winter of 1911. About this time Mrs. Thomas J. Emery had begun the construction of a building for the use of the Ohio Mechanics Institute and the auditorium was so constructed that it could be made the home of the Orchestra, which at this time was being operated under the corporation title of the Cincinnati Symphony Orchestra Association Company.



The first President was Mrs. William H. Taft, who continued in office until Judge Taft was appointed Governor of the Philippines in the beginning of 1900. She was succeeded by Mrs. Christian R. Holmes, who acted as chief executor for thirteen years, during which ^{time} ~~A~~ the Orchestra had taken its place in the front rank of orchestral organizations. In January, 1913, Mrs. Holmes found it necessary to resign on account of ill health, and Mrs. Charles P. Taft came to the organization's affairs. Mrs. Taft is the present incumbent.

The Orchestra has also had three conductors, Mr. Van der Stucken's incumbency extending from 1895 to 1906, inclusive. The concerts given by the Association during the season of 1907 to 1908 were given with orchestras from other cities, and in 1908 no concerts were given. During the summer of 1909, however, the Association, under the leadership of Mrs. Holmes, placed the orchestra on a permanent basis by raising a subscription fund of fifty thousand dollars a year for five years. Mr. Leopold Stowkowski was installed as conductor and ten pairs of concerts were given the following year. Mr. Hugo Herrmann, of the Berlin conservatory, became concertmeister. At present the conductor is Eugen Ysaye. The Orchestra numbered sixty-five men.

The season 1911 to 1912 was marked by an increase to seventy-seven men, with Emil Heermann, a son of the former concertmeister, at his father's desk. On the retirement of Mrs. Holmes as President, the Orchestra had been brought up to a membership of eighty-two men and Mr. Stowkowski had been



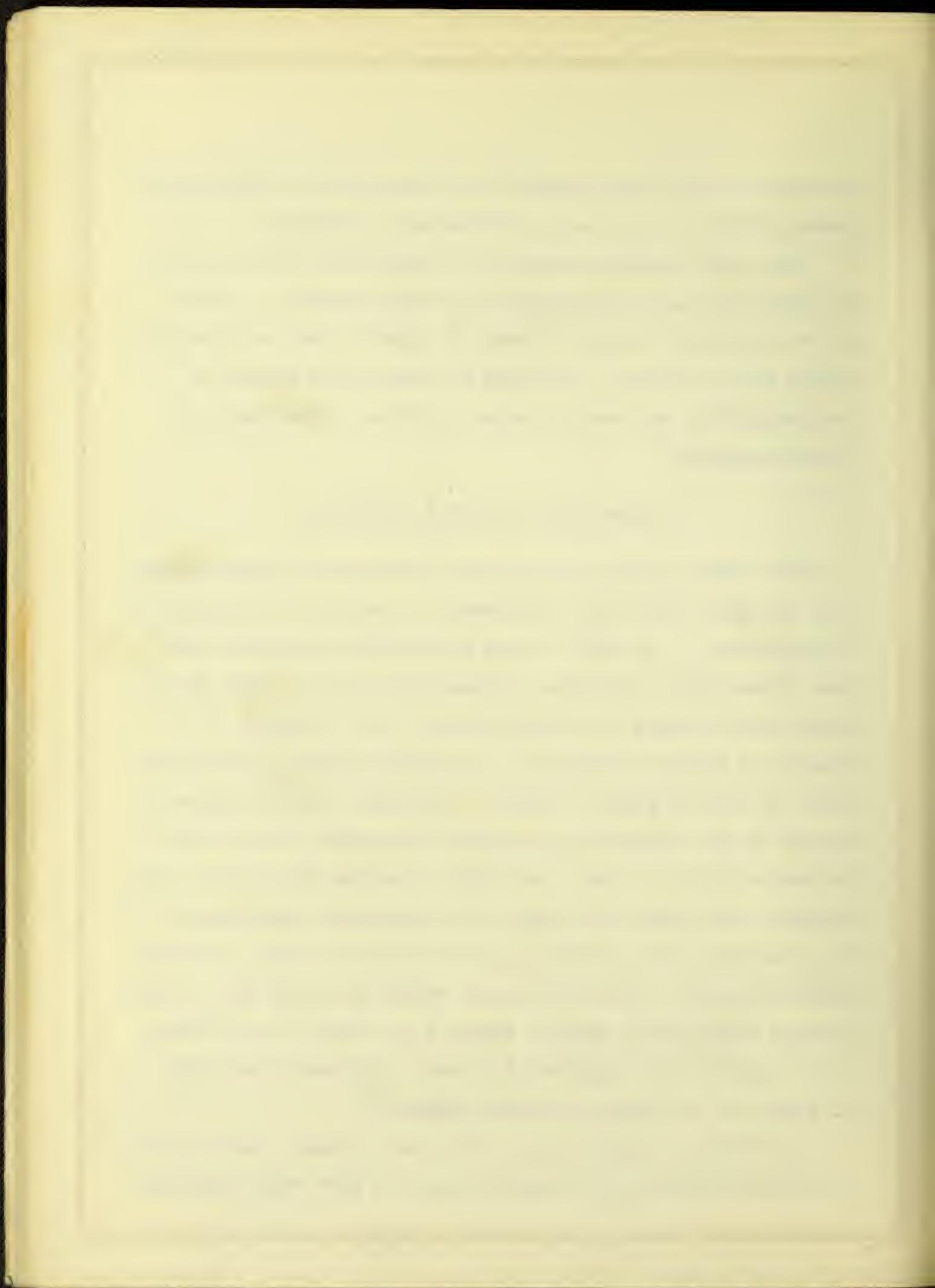
succeeded by Dr. Ernst Kunwald, for five years an associate of Arthur Nikisch in the Berlin Philharmonic Orchestra.

The first business manager to conduct the affairs of the Orchestra was R. E. Morningstar, who was appointed in 1900. He was succeeded in 1901 by Frank E. Edwards, who held the position for ten years. Mr Oscar H. Hawley took charge in February, 1911, and was succeeded by Kline L. Roberts, the present manager."

MINNEAPOLIS SYMPHONY ORCHESTRA

"In 1890, a group of young men interested in music, organized for their own social enjoyment, a society,, and called it 'Filharmonix'. In 1891, a male chorus and a mandolin club were formed, and invitation programs were given. The male chorus was directed by Willard Patten, S. F. Baldwin, H. A. Stuart and Henry S. Woodruff, in the order named, and the mandolin in club by Gino L. Perera. In 1893, the club was augmented by the addition of an amateur orchestra, led by Fritz Schlacter and B. A. Rose, and public concerts were given, the expenses being met by the dues of an associate membership. The presidents of the Club were, in the order named, Dr. Clarence Strachauer, Alfred Segelbaum, Frederic Fayram and C. Ellis Fisher; Secretaries, Fred.G. Smith, W. B. Heath, J. H. Chick, C. N. Chadbourn and Trafford N. Jayne; and Treasurers, Fred G. Smith, R. D. Final and George Lawther.

In 1894 the Apollo Club, also a male chorus, was organized with Emil Oberhoffer as conductor, and in 1897 'The Filharmon-

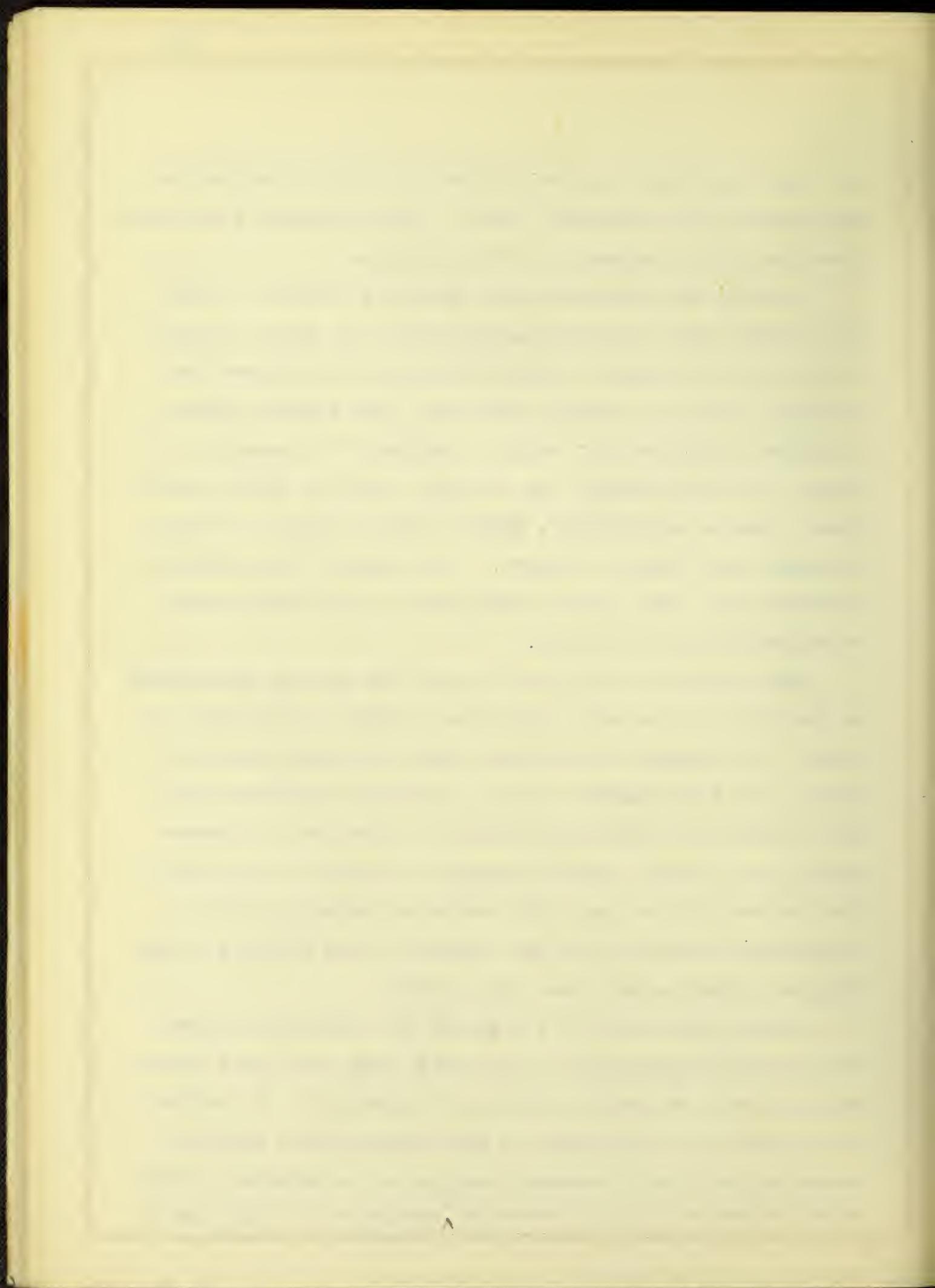


ix.' was formed into a choral society of mixed voices and rechristened 'The Philharmonic Club'. Three concerts a year were given under the leadership of Willard Patten.

In 1898, Emil Oberhoffer was appointed conductor of the Philharmonic Club and under his leadership the Club soon rose to be the most prominent choral society in the northwest and produced, beside the classic oratorios, such modern works as, 'The Dream of Gerontius,' Verdi's 'Requiem' 'The Damnation of Faust', 'The Beatitudes', and in choral form the operas, Saint-Saens' 'Samson and Delilah', Verdi's 'Aida', Wagner's 'Flying Dutchman', and Gounod's 'Faust'. The 'Messiah' was given on Christmas Day, 1899, and has been given on that anniversary every year since by the Club.

The chorus of three hundred voices was greatly handicapped by the lack of a suitable auditorium in which to give its concerts. It occupied at different times the Wesley Methodist Church, the First Baptist Church, the Swedish Tabernacle and the International Stock Auditorium, but these were so inadequate that in 1904, largely through the efforts of the Club, the Northwestern National Life Insurance Company built its auditorium in which all of the concerts of the Club and of the Symphony orchestra have been given since.

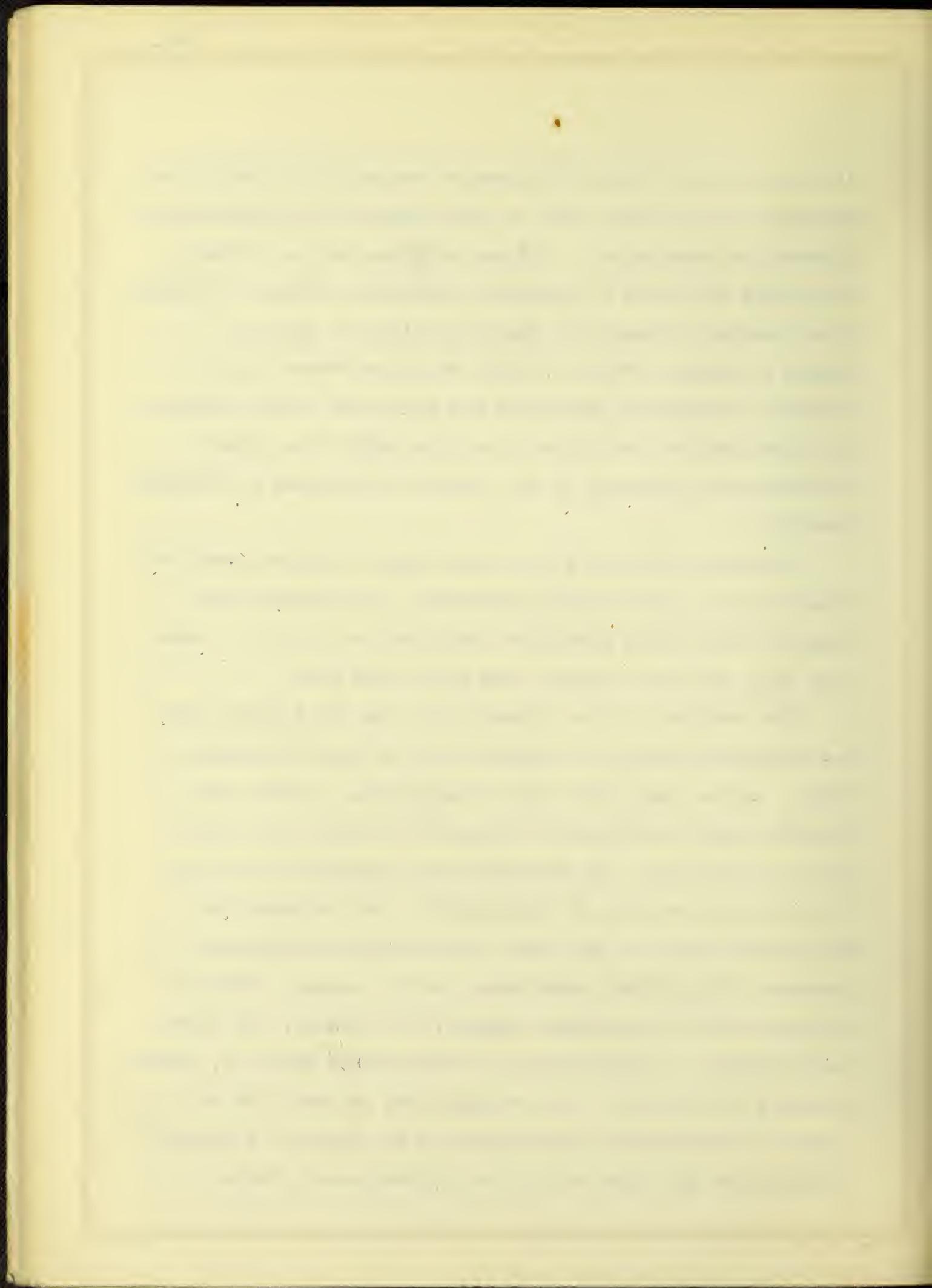
During this period of its growth the Club sang at first with piano accompaniment and later with such additional instruments as could be secured locally. The capacity of the Club soon proved to be too great for any orchestra that could be assembled here, and a movement was started to organize a permanent orchestra with Mr. Oberhoffer ^{as} conductor. At this time Mr.



At this time Mr. Elbert L. Carpenter became interested in the success of the project, and in 1903 undertook to organize and finance the enterprise. A Board of Directors was formed, consisting of Elbert L. Carpenter, President, Edmund J. Phelps, Vice President, Russell M. Bennett, William L. Harris, Eugene M. Stevens, Eward C. Gale, Frederick Fayram, and Charles N. Chadbourn, Secretary and Treasurer, which officers and directors have held their positions until the present time with the exception of Mr. Fayram, who removed to Atlanta, Georgia.

A guaranty fund of \$10,000 each year for three years was subscribed by public-spirited citizens, an orchestra was organized with sixty musicians, employed for a part of their time only, and ten concerts were given each year.

The business of the Orchestra for the first three years was conducted through the organization of the Philharmonic Club. At the end of the three year period, in 1906, the guaranty fund was enlarged to \$30,000 each year for a period of three years, the Orchestra was incorporated as 'The Orchestral Association of Minneapolis', and relieved the Philharmonic Club of the task of its business management. Business offices were established, with a manager, Wendell Heiton, and an assistant manager, O.B. Babcock, and later, Carlo Fischer. This position is now held by Edmund A. Stein, formerly of St. Paul. The Orchestra was at this time enlarged to seventy-five performers and the Board of Directors increased by the election of John S. Bradstreet, Hazen



Burton, George C. Christian, Hovey C. Clarke, William H. Dunwoody, Alfred F. Pillsbury, Thomas B. Janey, Charles S. Pillsbury, and Frederick B. Wells.

In 1908, a third period was entered upon, with a guaranty fund of \$65,000 each year for five years, and the Orchestra was enlarged to eighty-five musicians, each man employed on full time. This five-year period was renewed in 1914. Daily rehearsals are held, and its repertoire now includes all of the most difficult works, both classical and modern, played by any orchestra in the country.

In 1906 the Orchestra first gave concerts outside of Minneapolis by making a three day tour of three cities in the northern part of the state. These tours have gradually extended in length and scope until now they cover twenty states and Canada, and include such cities as Chicago, Cincinnati, Winnipeg, Denver, Pittsburgh, Washington, Buffalo, Philadelphia, San Francisco, New Orleans, and New York. Through these tours the Minneapolis Symphony Orchestra is now an all-year-round enterprise, giving upwards of two hundred and fifty concerts each year, and is spreading throughout the country the fame of Minneapolis as one of the chief musical centers of the United States."

KANSAS CITY SYMPHONY ORCHESTRA

The Kansas City orchestra is eight years old, having been established in 1911, and has been conducted by Carl Busch from its very beginning until now.

The Sunday afternoon concerts were instituted by Mr.

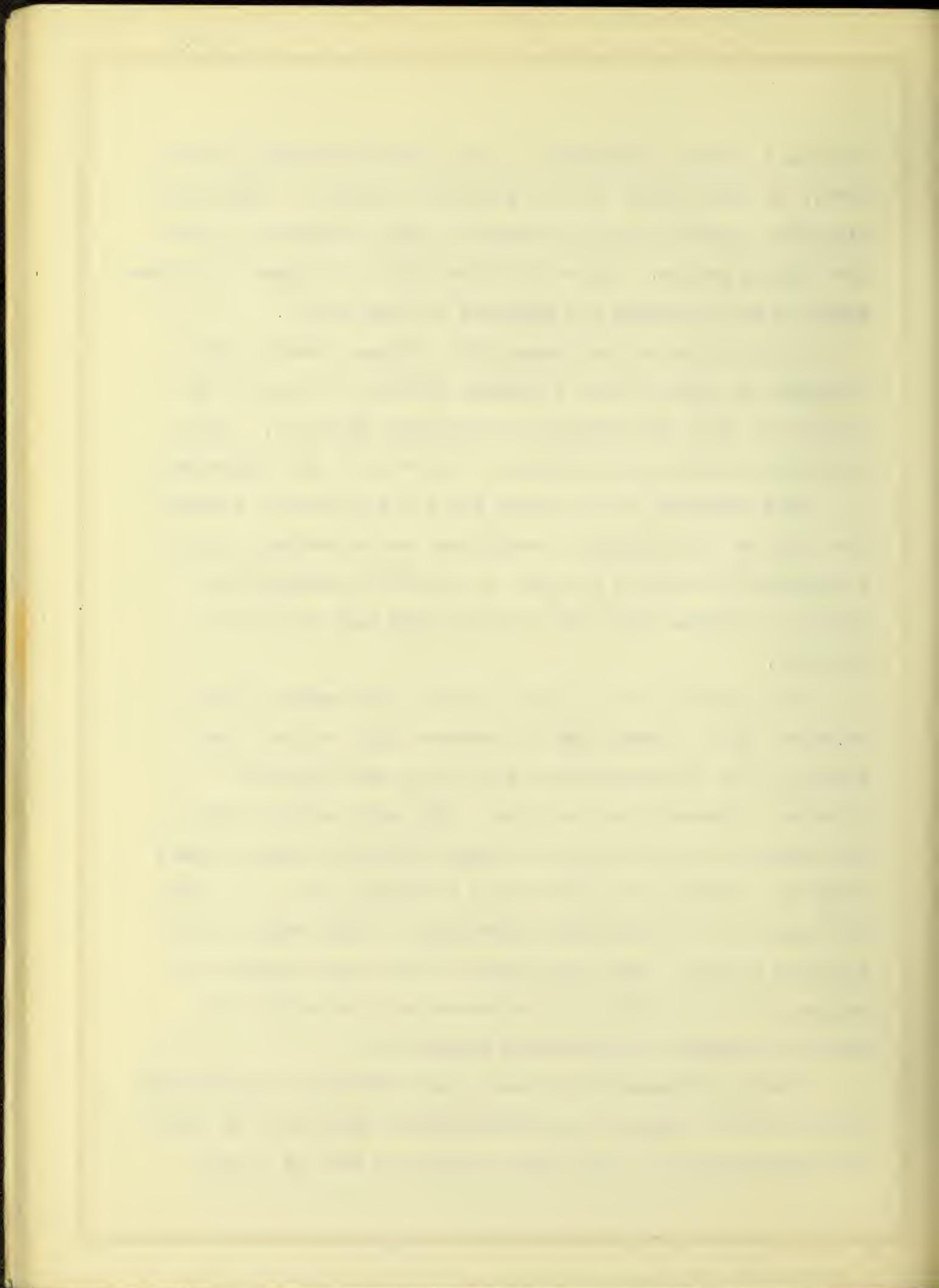
Charles F. Horner, (President of the Horner Institute of Fine Arts), in 1916 proved to be a wonderful success. These five afternoon concerts alone attracted a total attendance of more than 40,000 people. After the first trial, the number of these concerts was increased and assisted by home talent.

The attitude of the Kansas City citizens toward their orchestra is shown by the following article, written by one of them in 1917, and entitled "A Broadened Horizon". This article gives us a good picture of the work of the orchestra.

"The decision of Carl Busch and his associates to extend the field of the Symphony's usefulness and establish it upon a substantial basis of its own, is one that concerns the welfare of Kansas City more directly than many of us are aware of.

It is good to know, that, in their five years of high endeavor, their courage has not abated--that, so far from losing in the fine enterprise which they have patiently promoted, defended, and developed, they have had the splendid audacity to be thinking of bigger plans for making Kansas City the greater music center that it ought to be. So sure are they of the irresistible usefulness of this work, of its ultimate triumph, that they propose to put their music into harmony with some other big achievements in this city of swift development and throbbing prosperity.

Faith in Kansas City, based upon persistent high opinion of its people, always finds justification when there is time for understanding. The great citizen who left us a year



ago, believed in that inspiration so positively that he solaced his final days with a majestic expression of it and took conviction of it to the tomb with him.

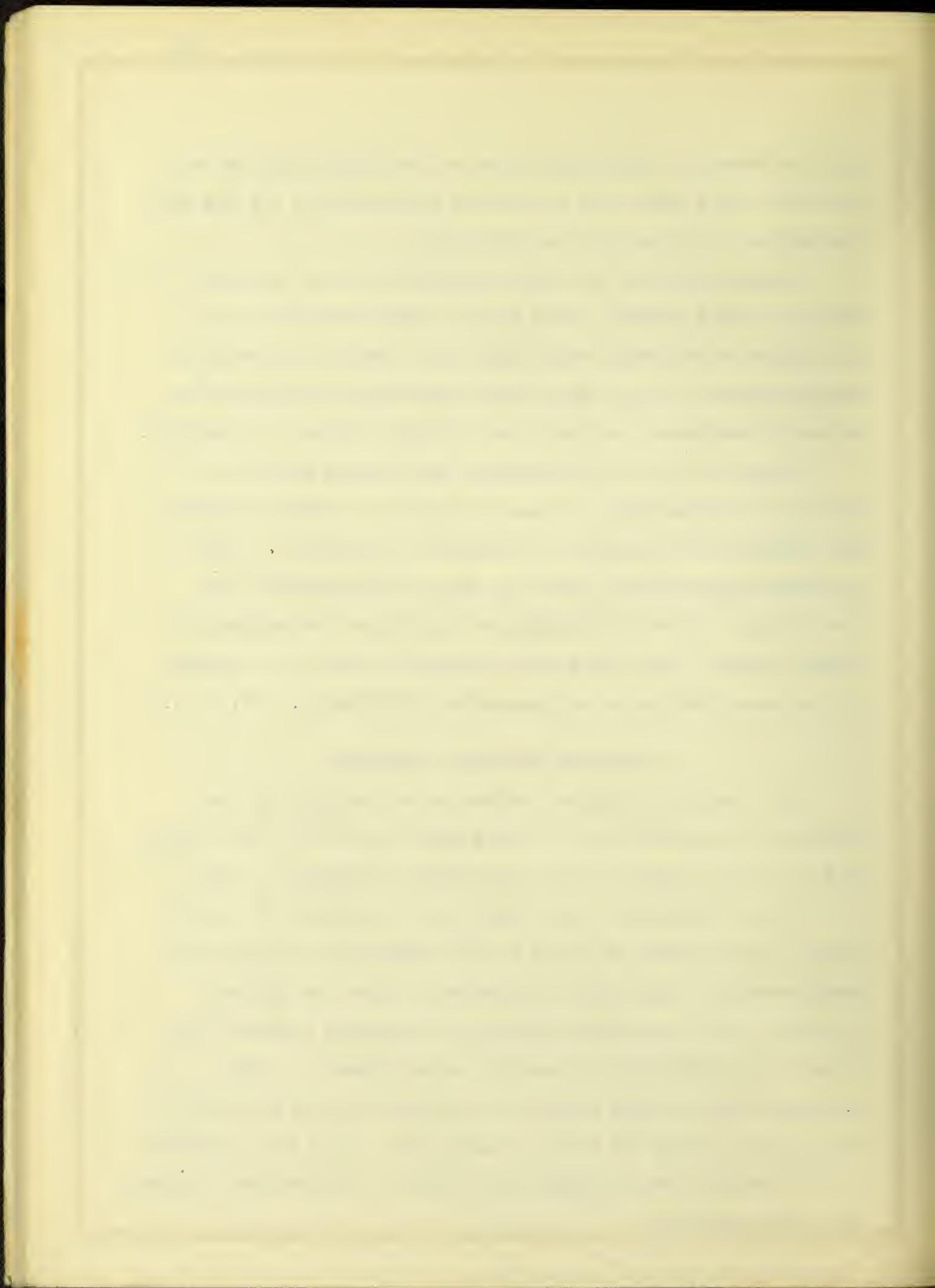
Another citizen, one whose memory is partly overcast with unmerited shadow, could he look back across acres of his generous bestowal, would find this community growing in wholesomeness, and its multitudes garnering happiness in increasing abundance, as the years roll by, because of his gift.

So must it be with everything that blends with the destiny of Kansas City, to make it great in beauty, culture, and appreciation, as well as dominant in commerce. With enlarged understanding there is finer discrimination and new delight, and with strengthened facilities for making its light radiant, the city becomes constantly more of a magnet for extended influence and augmented citizenship. T. W. J."

CLEVELAND SYMPHONY ORCHESTRA

The Cleveland Symphony Orchestra is operated by the Musical Arts Association of Cleveland, and is but five months old at present having been established in December, 1918.

"This corporation was formed for the purpose of furthering the interests of music in the community, accepting and administering trust funds and guaranty funds for musical purposes, and acquiring, holding and operating property to promote the efficiency of musical enterprises." The capital stock of this corporation is \$10,000, divided into two hundred shares of fifty dollars each. All such business of the corporation is managed by a Board of Directors, composed of thirty members.



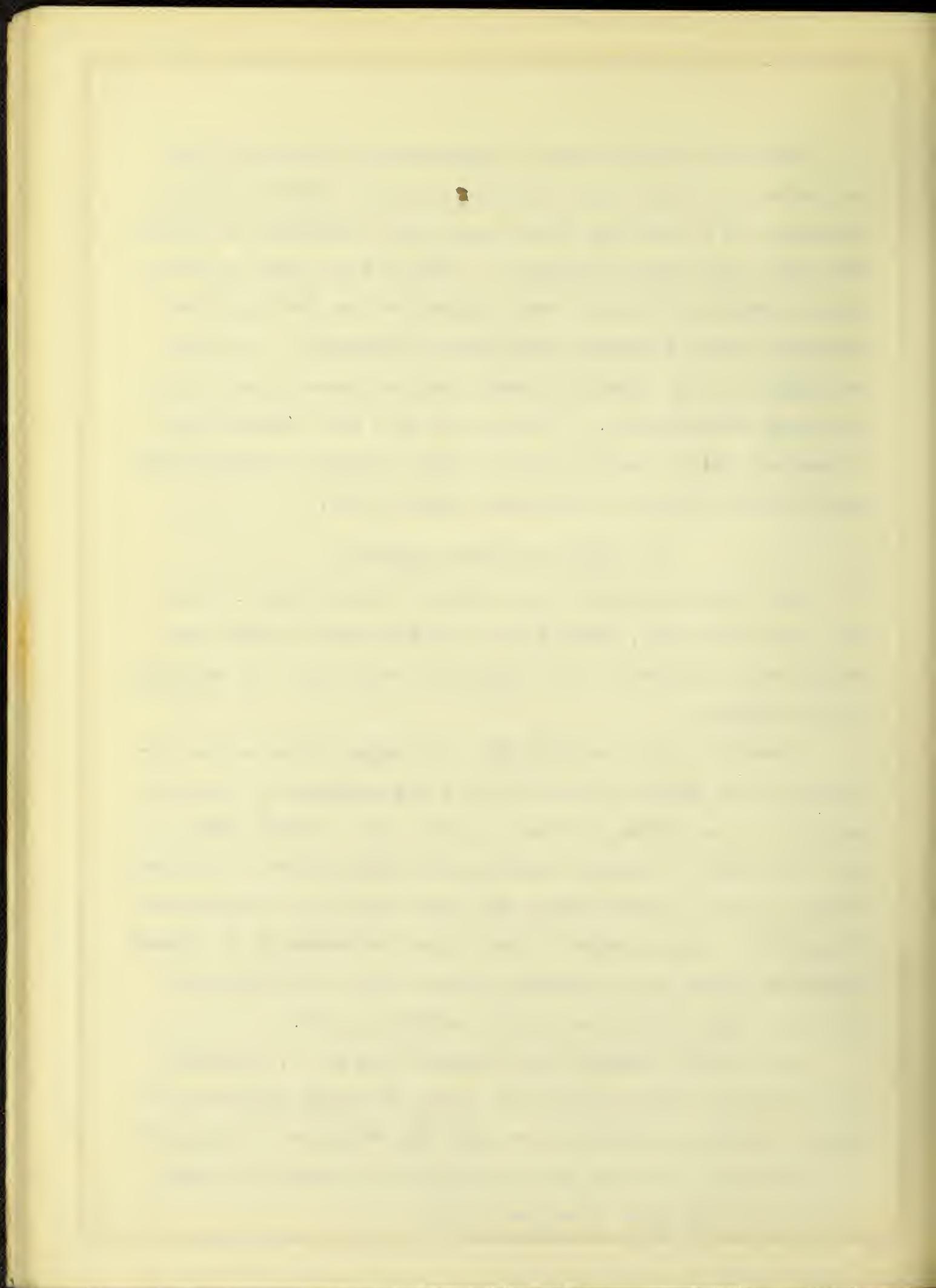
There is little to say of the success or failure of this orchestra, for it is much too young as yet. However, it has prospects of a brilliant future under the leadership of Nikolai Sokoloff, the present conductor. Sokoloff was born in Petrograd, March 26, 1859, and was a student at the Petrograd conservatory under Johannsen, and Rimsky-Korsakoff. In 1886 he taught at the Imperial Chapel, and ten years later at the Petrograd Conservatory. Not only is he a good musician and conductor, but he has published a great number of compositions, many of them being for orchestral combinations.

ST. LOUIS SYMPHONY ORCHESTRA

The following article was written by Mrs. Emmy A. Anton, St. Louis, Missouri, whose family has been more or less connected with the work of this Orchestra ever since the beginning of its history.

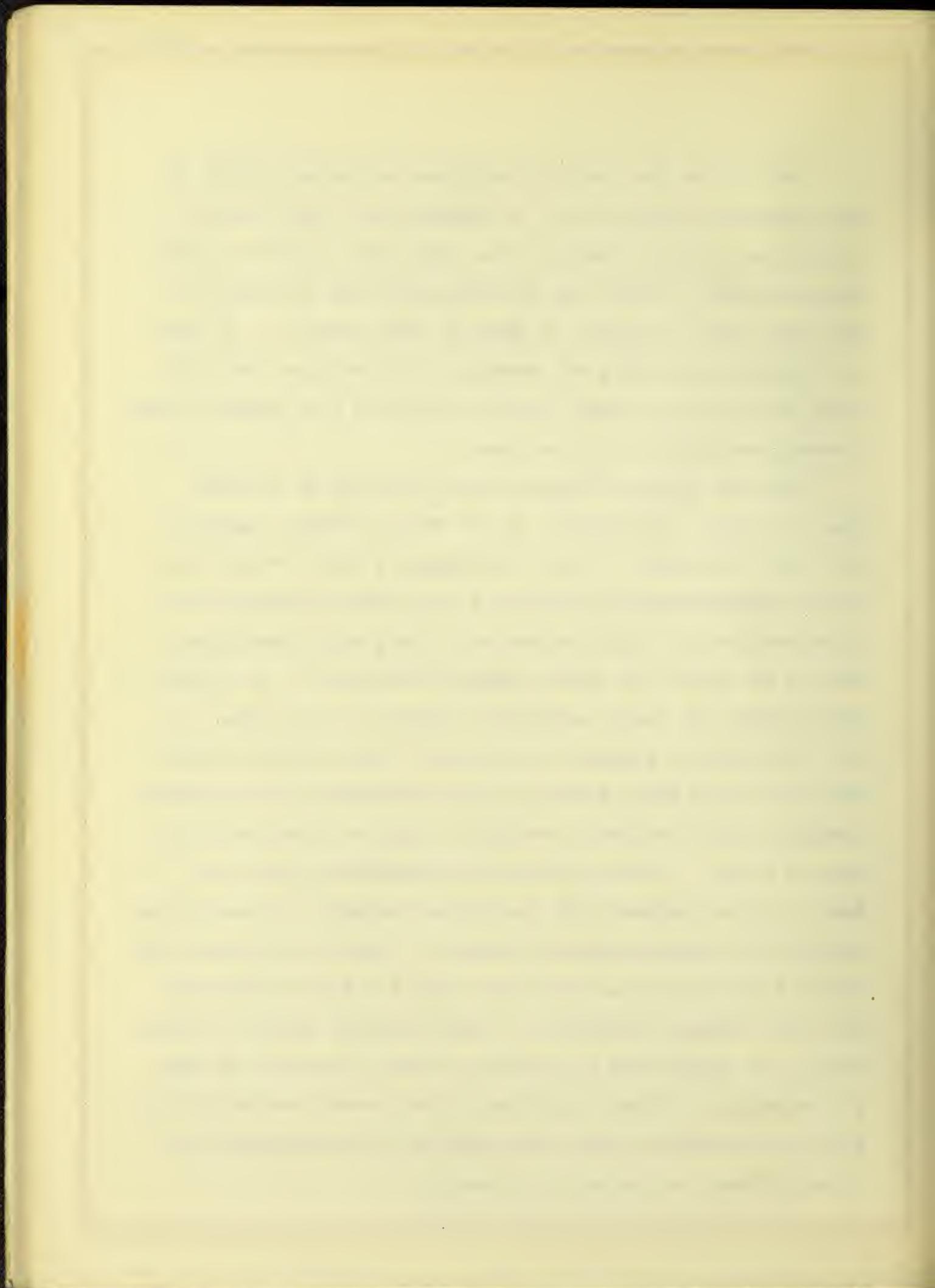
"Shortly after the Civil War, the Haydn Orchestra was directed by Mr. Sauter (violinist) and was composed of the best material to be gotten together at that time. About 1868, Mr. Sobolewski, a Russian composer, was called here to be conductor of the Orchestra which was then called the Philharmonic Orchestra. After several years he was succeeded by Mr. Egmont Froelich, after whose leadership there were several seasons in which there were no orchestral concerts given.

In 1879, Mr. Dabney Carr, flutist, and Mr. A. Waldauer, violinist and former proprietor of the Beethoven Conservatory, again started up the orchestra, with Mr. Waldauer as conductor of practically the same men who composed the former society. It now took the name of Musical Union.



Most all of the concerts mentioned so far were given at the Mercantile Library Hall, on Broadway and Locust Street. In 1882 and 1883 the Musical Union held their concerts at the Natatorium Hall on 19th and Pine Streets, then from 1884 to 1886 they used the Armory on 18th and Pine Streets. In 1886 the Exposition Building was erected, and they then used this large auditorium as their concert hall until they moved to their present headquarters at the Odeon.

The name Symphony Orchestra was developed as follows: When Mr. Otten, the director of the Choral Society, managed (with the assistance of a Mr. Brookings, a music-lover, and several business men) to arrange to have three orchestra concerts besides the Choral selections, the group of musicians came to be called the Choral Symphony Orchestra. Mr. Otten also started the Sunday afternoon concerts in St. Louis. Mr. Alfred Ernst, pianist and composer, (who was shot in the back and killed while carrying wounded soldiers off the battle ground in this last war) came here in 1890 as director of the Musical Union. It was during his conductorship that the Musical Union combined with the Choral Society, and came to be known as the Choral-Symphony Society. After a few seasons the Choral was dropped, and ever since then has been called the St. Louis Symphony Orchestra. After fourteen years of directorship, Mr. Ernst went to Europe, in 1904, to devote his time to composing. He was succeeded by the present conductor, Max Zach who has since brought the question of an endowment fund up many times, but as yet to no avail."



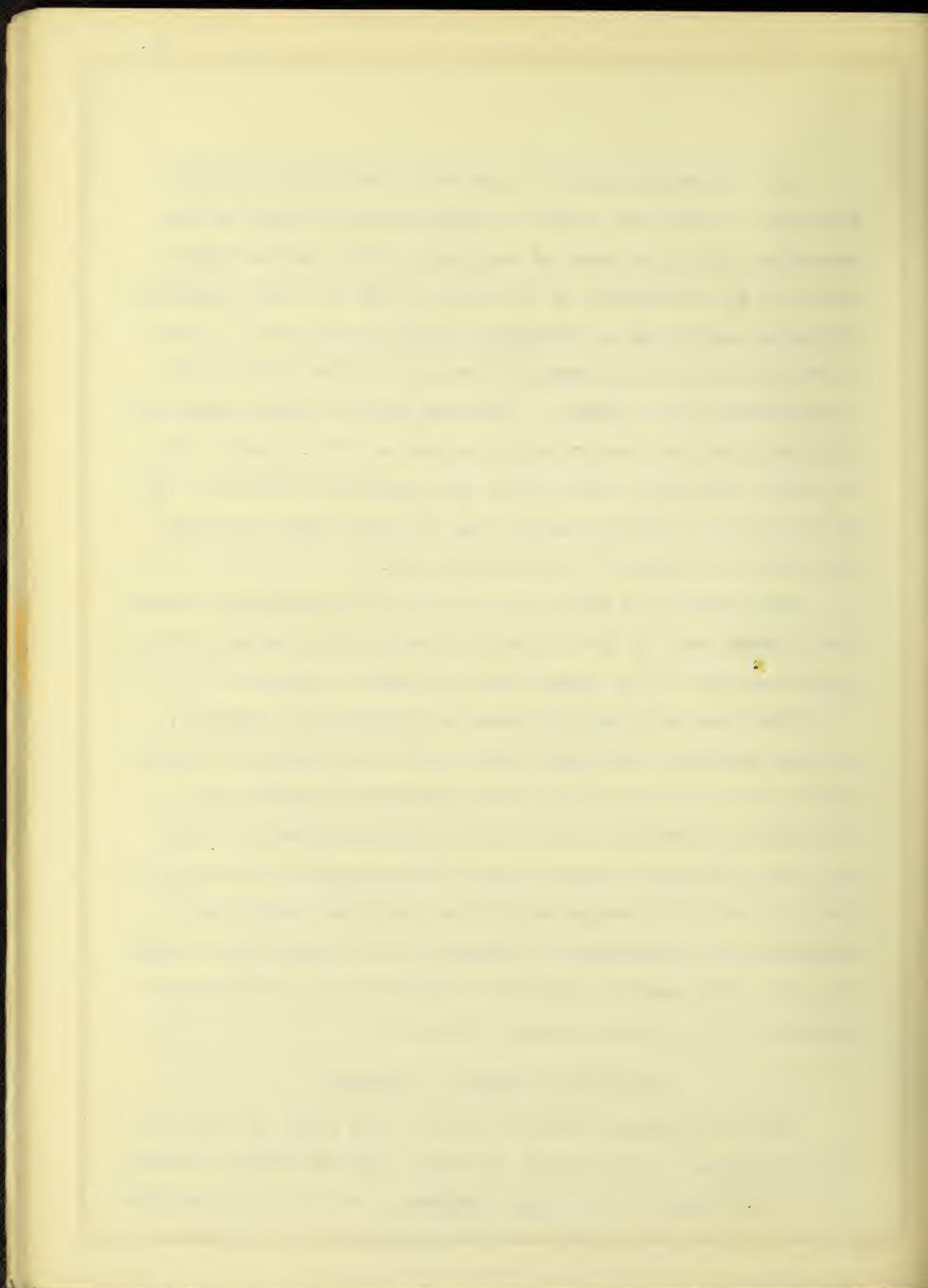
The following quotation from Fritz Kreisler, the famous violinist, serves the purpose of describing the work of the Orchestra under the hands of Max Zach. "You may say that I know all the orchestras of the world. The St. Louis Symphony Orchestra has become a tremendous credit to the city. I believe that the Boston Symphony Orchestra is the finest body of musicians in the world. Director Zach, a former member of that organization, has brought its ideals to St. Louis. He is a true musician, sound, sane, and genuinely artistic. He is not given to sensationalism, and no great artist ever is. St. Louis is fortunate in possessing him."

The question of the cost of the St. Louis Symphony Orchestra is discussed in the following extract from a paper written by the manager of the organization, Arthur J. Gaines:

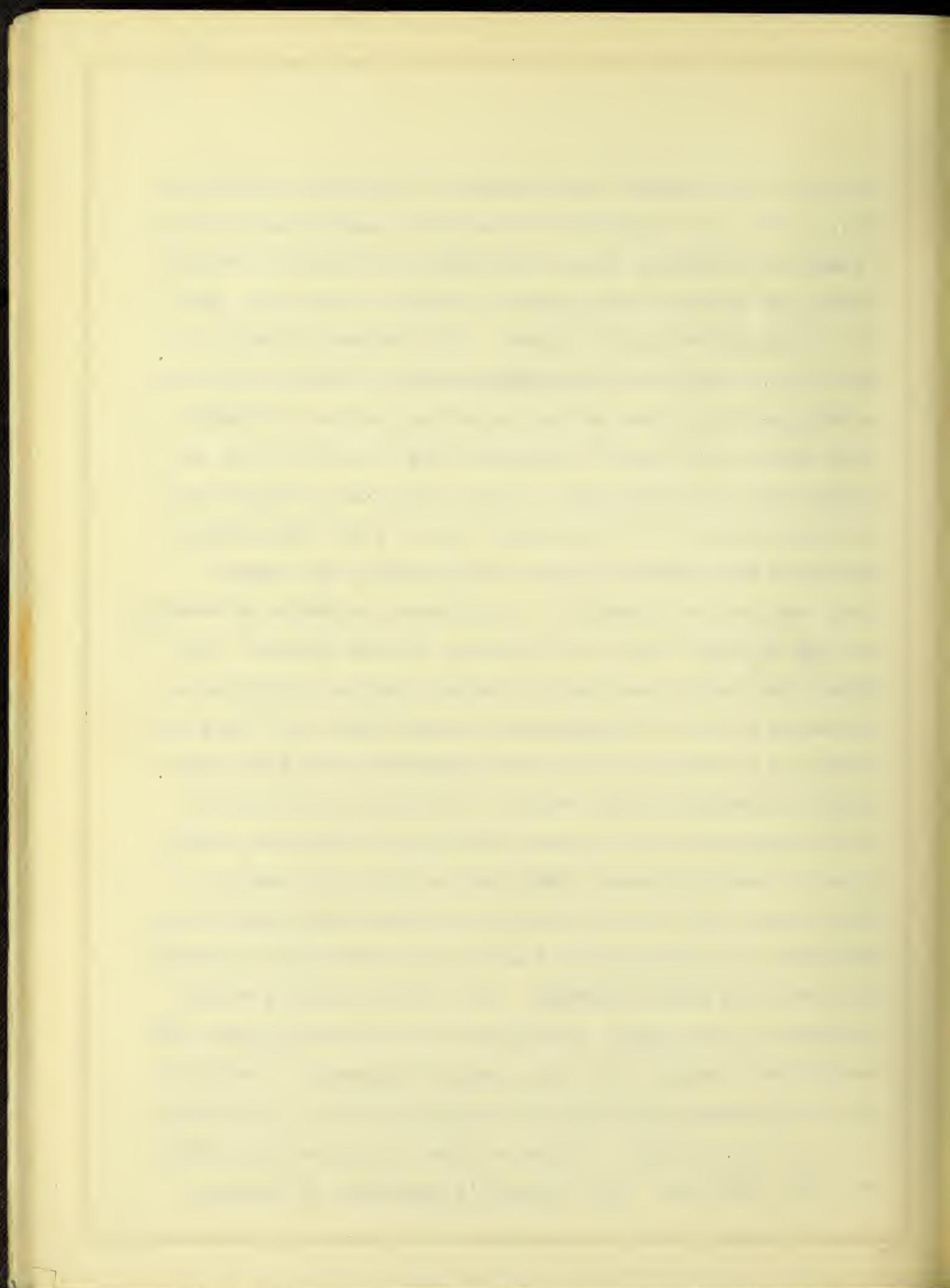
"The cost of developing such an orchestra is enormous. A great orchestra never 'pays for itself' in dollars and cents. It is like a college or any other educational institution: it requires endowment to make up the annual deficit. The St. Louis Orchestra, while it has the reputation of being the most economically managed of all the important orchestras, represents an investment of considerably in excess of a million dollars. The weekly expense for salaries and pay-roll alone amounts to over three thousand dollars."

PHILADELPHIA SYMPHONY ORCHESTRA.

The Philadelphia Orchestra, now in the midst of its nineteenth season, at the Academy of Music, and its seventh season under the direction of Leopold Stokowski, can claim recognition



as one of the foremost organizations of its kind in this country. It is the outgrowth of about fifty amateur and semi-professional musicians, which from 1893 to 1900 gave a few concerts each season at the Academy of Music in that city, with Dr. W.W.Gilchrist as the leader. This Orchestra, having a man of Dr. Gilchrist's recognized ability at its head, and including many musicians of real talent and musical knowledge, soon began to be taken so seriously that it proved to be the "little acorn from which was to grow a tall oak of mighty musical importance." In the minds of some of the Philadelphia musicians and patrons of music was germinated the thought that inspired the formation of a permanent orchestra of seventy-two men in 1900, under the leadership of Fritz Scheel. Mr. Scheel had come to America from Germany and was conducting an orchestra at one of Philadelphia's summer parks, and his being chosen as a conductor of the new organization was soon recognized as having been very wise. He it was that built the firm foundation of the present Philadelphia Orchestra, which, upon his death, in March, 1907, was put into the hands of Carl Pohlig, who left the position of First Court Conductor at Stuttgart, by permission of the King of Wurtemburg, to accept the proffered post in America. Mr. Pohlig proved a worthy successor of Mr. Scheel, continuing in an efficient manner the work so well begun. In 1912, Leopold Stokowski, a conductor of wide knowledge and versatile range of ability, was invited to follow Mr. Pohlig. It was an ideal choice and his success was fore-ordained. Mr. Stokowski's knowledge of American

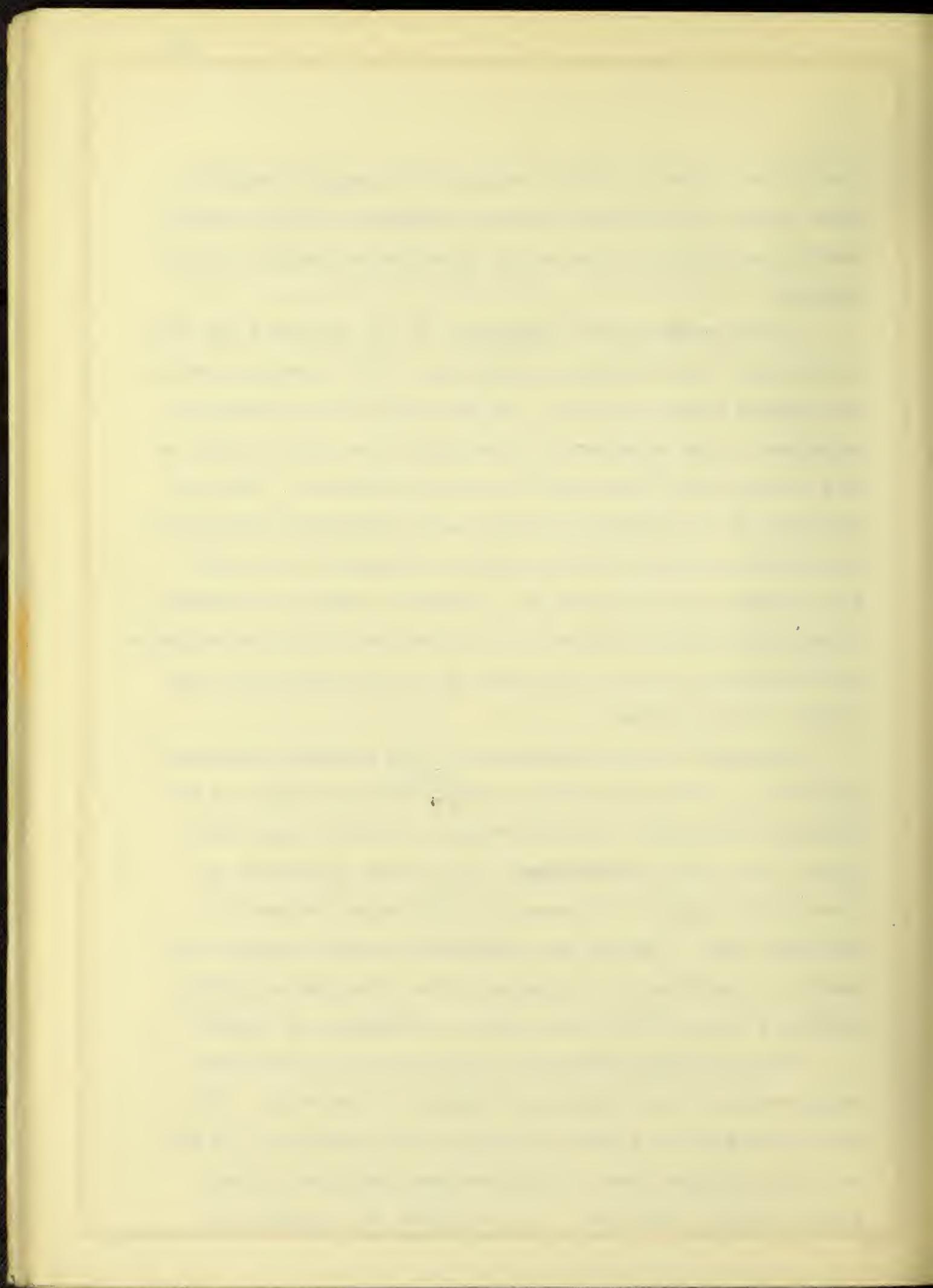


conditions, gained at first hand, and his grasp of artistic needs served to put him in thorough sympathy with the musical desires and ideals in the matter of orchestra music in this country.

In the beginning the membership of the orchestra was made up entirely of Philadelphia musicians. The necessary weeding out process soon took place, and the best of the forces was augmented by the engagement of musicians from other cities in this country, and from musical centers of Europe. Thus an organization of recognized ability and established reputation, much of the success of which may be attributed to the fact that neither Mr. Pohlig nor Mr. Stokowski found it necessary to make any radical changes in the personnel of the organization but the majority of the musicians may be identified with its growth and its success.

The growth of the Orchestra has been gradual, steady and permanent. During its first regular ^{season} 1900 to 1901, six performances were given, by 1905, thirty concerts a year were given, and by 1908, forty-four. The total attendance increased from fourteen thousand to eighty-nine thousand in that same time. During Mr. Stokowski's second season, the number of concerts, not including those of a popular nature, reached a total of fifty-one with an attendance of 119,977.

The Philadelphia Orchestra considers its out-of-town engagements as a very important feature of its work. No matter how small the town in which it is to perform, the full contingent of musicians is employed and conducted by the regular chosen conductor. It now gives ten concerts in

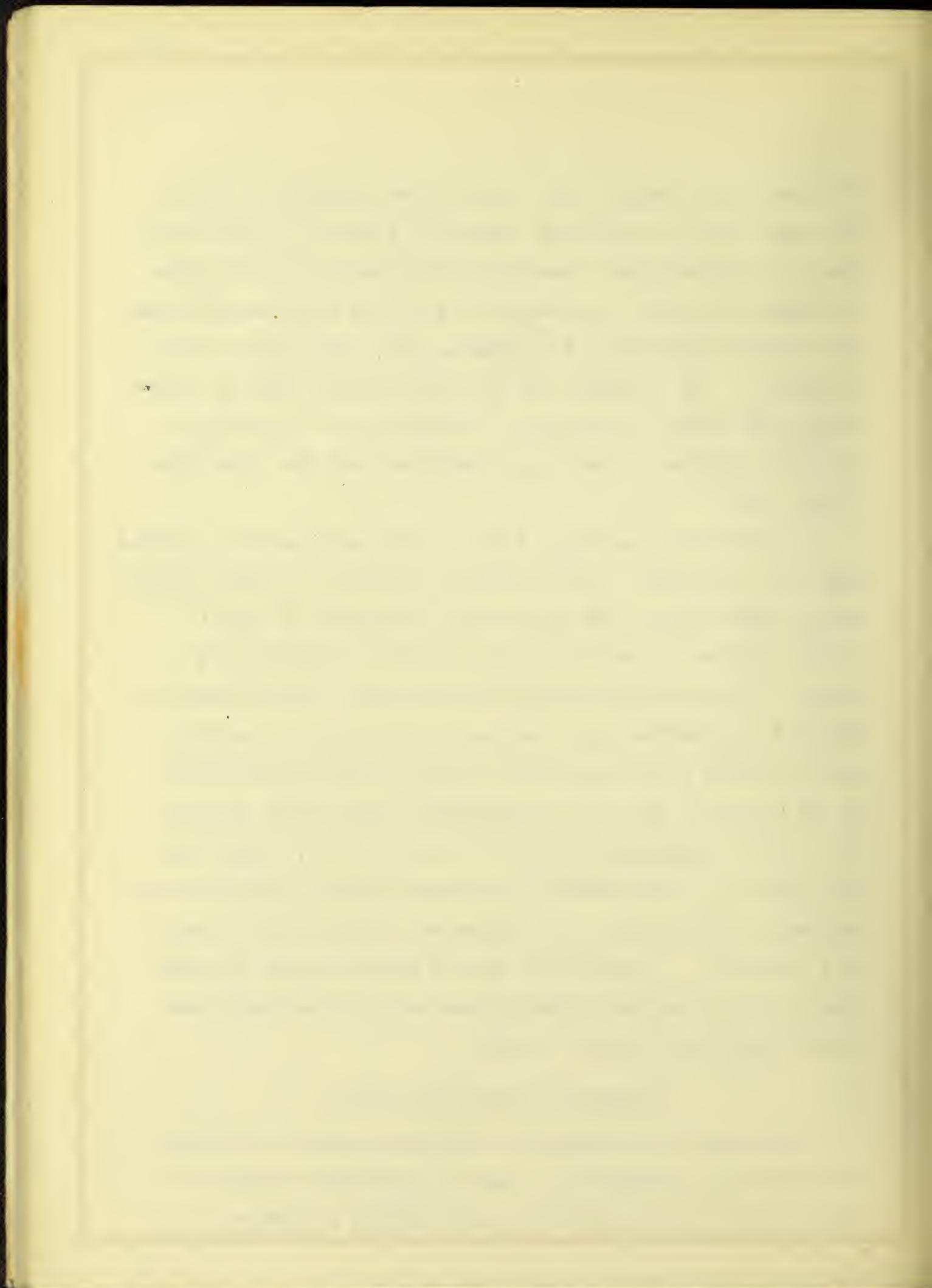


Pittsburgh each season, and it gave three concerts in Toronto this year with the following comment as a result of their work, "Owing to the 'sold-out' condition of the three concerts given in Toronto this year, in connection with the Mendelssohn Chorus, the orchestra returns to the Canadian city next year for four concerts." The Orchestra has also been honored with an invitation from Cornell University, inviting them to constitute the chief feature at the Ithaca Music Festival for three days in May, 1920.

Mr. Stokowski, although still a young man, has won extended fame as a conductor. He was born in London of a Polish father and an Irish mother, and received his education in Queen's College, Oxford, as well as in his studies in Germany and France. His cosmopolitanism is inevitable; but by reason of the fact that he has spent the past eleven years in America, three of which were as director of the Cincinnati Orchestra, he has become in all his characteristics essentially American, his artistic sympathies being with the new world, rather than with the old. For years Mr. Stokowski has been bettering the personnel and playing of the Orchestra, and improving himself as a conductor. And now the outcome seems suddenly to stand clear, for at home and abroad it has been more applauded and better supported than ever before.

PITTSBURGH SYMPHONY ORCHESTRA

The incentive to organize a permanent concert orchestra in Pittsburgh, Pennsylvania, came through Andrew Carnegie's gift to the city of a building that contained a library, art



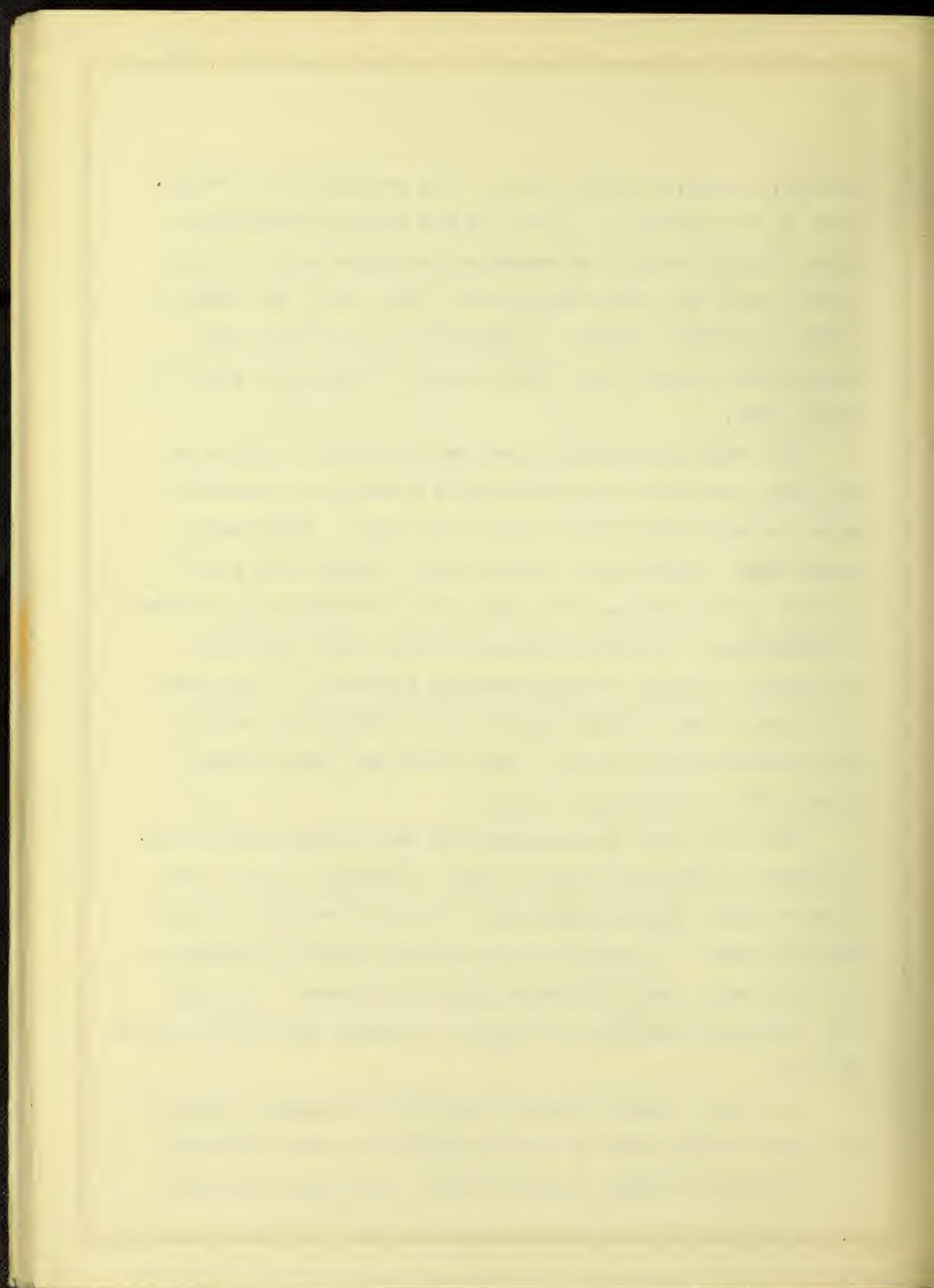
gallery, museum, and music hall. One year after the dedication of the building, in 1895, the Art Society undertook to raise funds to support an orchestra for three years. Their first concert was given February 27, 1896, under the conductorship of Frederic Archer. During the first three years, seventy-two concerts were given, eleven of which were played in other towns.

Mr. Archer was chiefly known as an organist, but he had had some experience in the English Provinces as a conductor. He was succeeded by Victor Herbert, in 1898. This season twenty-nine concerts were played, nine of which were given outside of Pittsburgh. The next year the number was increased to thirty-six, and so it remained for the next five years. In 1904, Mr. Herbert was succeeded by Emil Paur. The number of concerts was increased steadily until 1905, when eighty-five concerts were given in other cities and towns, beside those given in Pittsburgh itself.

The first year the guaranty fund was \$25,000 but had been increased to \$40,000 a year by 1905. However, it has never been necessary for the guarantors to pay the maximum of their subscriptions. The out-of-town concerts steadily increased in importance, even in Canadian cities and towns. In 1908, the Orchestra consisted of sixty-five players, but was dissolved in 1910.

Not being certain whether or not the Pittsburgh Orchestra had been re-organized, an inquiry resulted in the following:

"Replying to your letter we wish to say that Pittsburgh



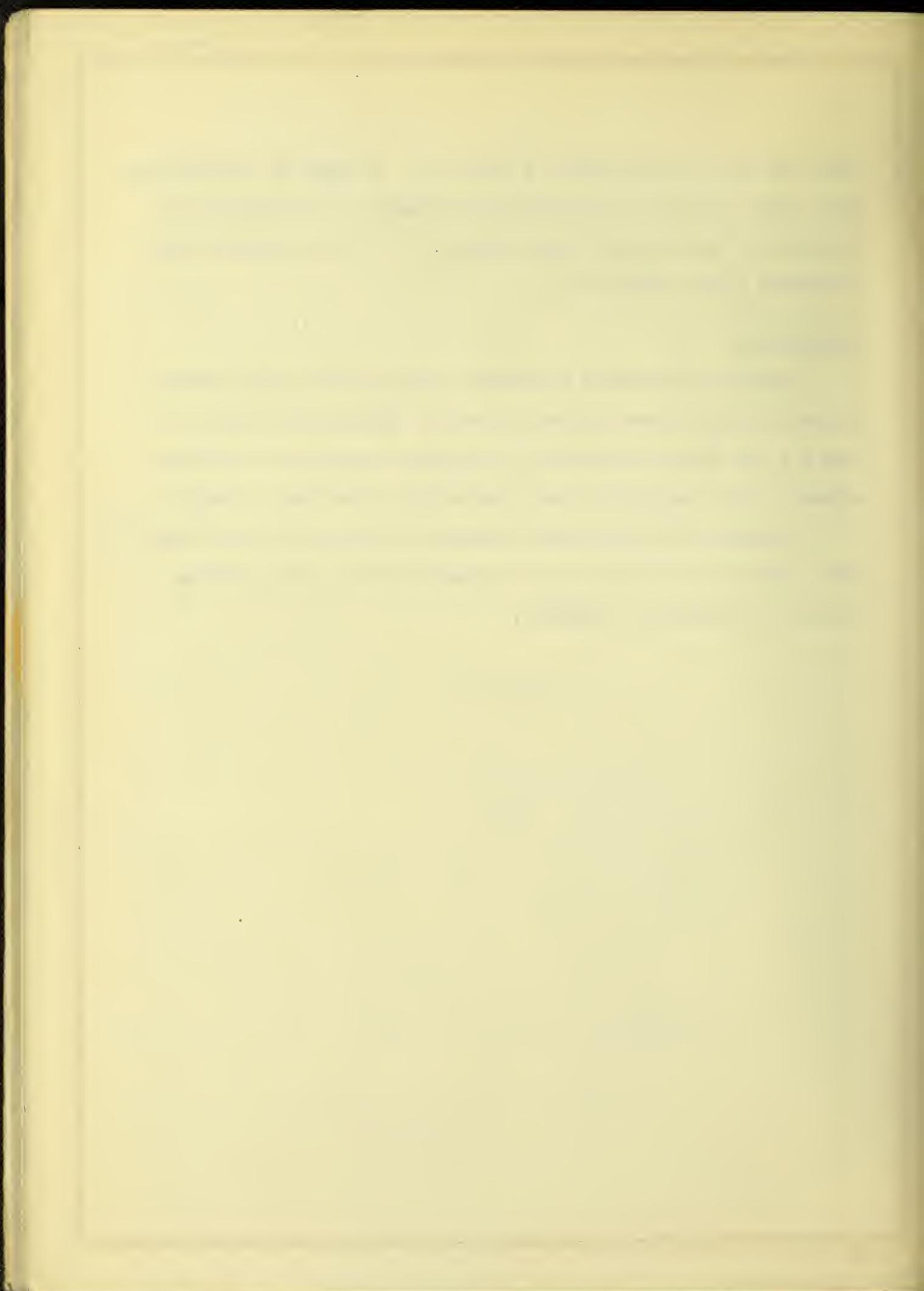
does not have an orchestra of its own. We have an Association here that brings the Philadelphia Orchestra to Pittsburgh in a series of ten concerts each season. Our own orchestra was disbanded nine years ago."

CONCLUSION.

There is at present scarcely a large city in the United States but that gives opportunities of hearing good music at least a few times each season, performed either by its local talent or by one of the great permanent orchestras on tour.

Decidedly the orchestral outlook (in spite of some financial deficits) is one of the brightest spots on the musical horizon of America at present.

F I N I S.



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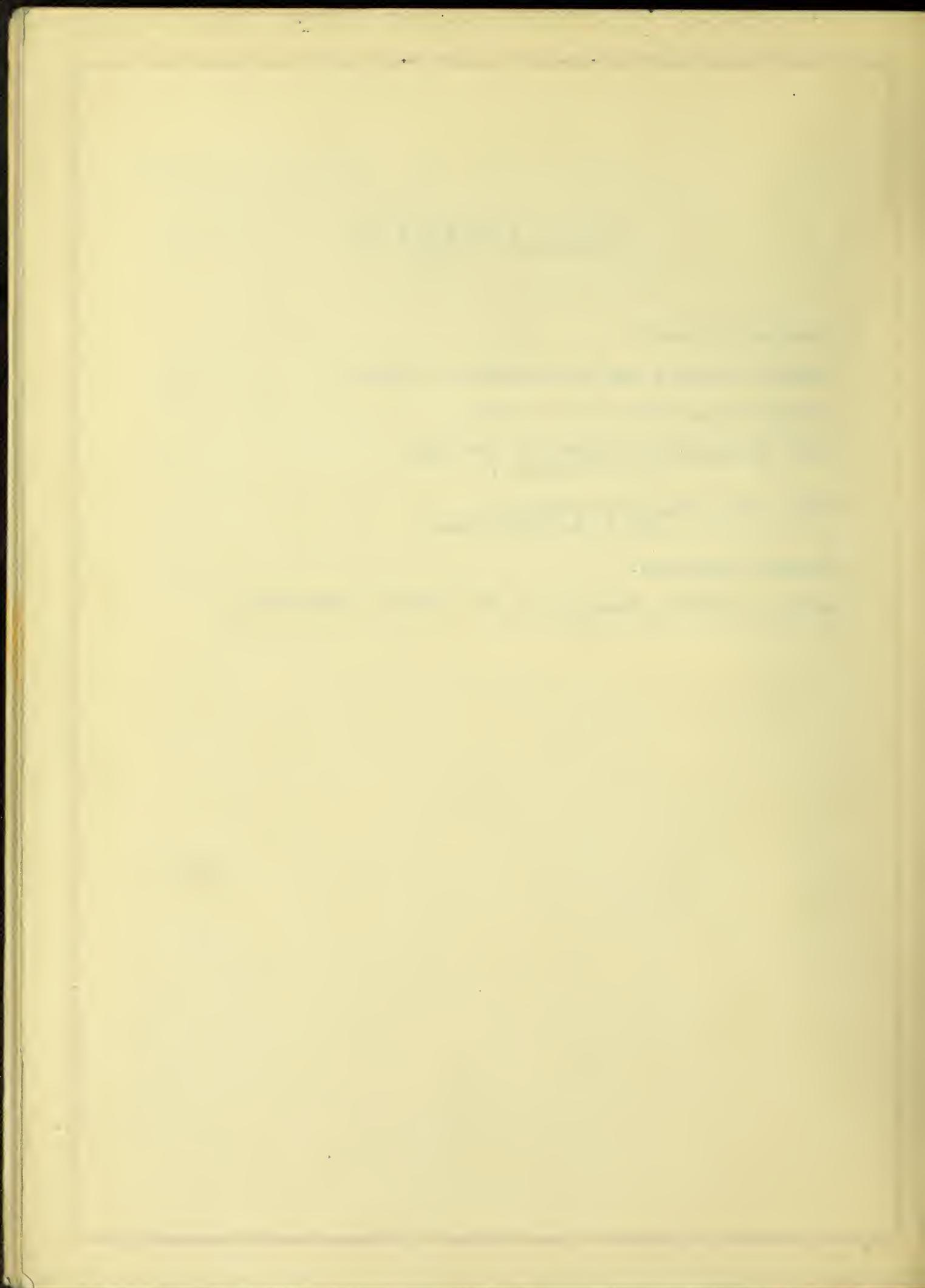
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